AMERICAN CINEMATOGRAPHER

FOR AMATEUR AND PROFESSIONAL PHOTOGRAPHERS

November, 1940

25c

Foreign 35c

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Huse Heads Engineers

Fighting Photographic Traps
HERBERT

Engineers Meet in Hollywood

Some Big Films
BLAISDELL

Documentaries in India
BERKO

Savels Film Alaskan Color

Leo Moore in Finalists'
CRAMER

Photogenic Guatemala
STANFORD

Cinematographer 20 Years Old

Otterson Discusses Sets
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MGM's "Flight Command"
Hal Rosson, A.S.C.

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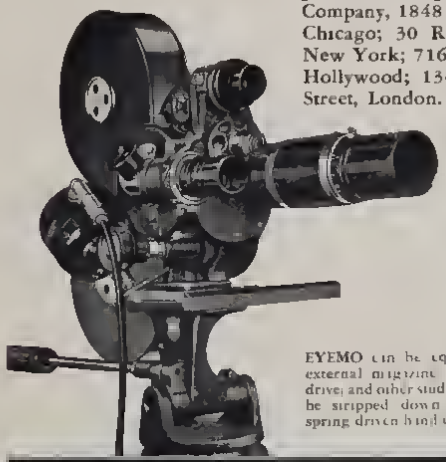

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CONTENTS

Emery Huse, A.S.C., new head of Engineers' Society 486

Fighting Nature's photographic traps in Death Valley 487
By CHARLES W. HERBERT, A.S.C.

Engineers advance Hollywood sessions to every third 493

There were big films 495
By GEORGE BLAISDELL

Documentaries attaining full swing in India 497
By F. BERKO

Unusually strong pictures shown by Hollywood Forum 498

Southern Conference to be held in Atlanta 499

Amateur reports on Academy light tests 500
By CLAUDE W. CADARETTE

Savels show Alaska in color 501

Leo Moore gets his first award in Finalists' 502
By PAUL R. CRAMER

Otterson discusses "theme" of picture sets 503
By RAY HOADLEY

Photogenic Guatemala inspires 504
By MABEL A. STANFORD

American Cinematographer twenty years old 507

How to organize your camera friends 513
By CLAUDE W. CADARETTE

I use infrared film 515
By HATTO TAPPENBECK

Eastman issues three 400-foot school films 522

Captain Don Norwood, U.S.A. retired, introduces light meter to convention 522

Agfa issues infrared roll films in three sizes 523

B&H Filmosound recorder and record player issued 525

Joseph Valentine, A.S.C., wins photographic honors 525

The Front Cover

Here is an impressionistic shot for MGM's "Flight Command," thrilling story of the United States Naval Air Force, starring Robert Taylor and directed by Frank Borzage. The director of photography was Harold Rosson, A.S.C.

Photo by Frank Tanner

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Emery Huse New Head of Engineers' Society

FOR the first time in twenty-four years since its organization the Society of Motion Picture Engineers has selected as its leader a man not from the East Coast or of the industrial Middle West but of the West Coast, of Hollywood. At the convention in Hollywood during the past month the nomination of Emery Huse for president for the years 1941 and 1942 was confirmed in an announcement by President E. A. Willifford. Mr. Huse since 1928 has been in charge of the interests of the Eastman Kodak Company on the Pacific Coast.

It has been customary since there has been a branch organization on the coast to have an executive on each side of the country. Where the president was chosen from the East or Middle West there was named in Hollywood an executive vice president. Mr. Huse was executive vice president in 1935-36. At present Nathan Levinson has the latter office. On January 1 he will retire in favor of Herbert Griffin of New York.

Mr. Huse was educated in Washington, D. C. He attended the Central High School in that city, from that going into George Washington University. At the outbreak of the World War he entered the United States Air Service and was assigned to Ellington Field in Texas.

In January of 1919 Mr. Huse joined the Eastman Kodak Company in Rochester. For ten years he was in the research laboratory under the general supervision of Dr. C. E. K. Mees and the immediate direction of Dr. Loyd Jones. It is particularly to the guidance of Dr. Jones the coming S. M. P. E. president credits much of his knowledge of chemistry and photography.

In the physics department of the laboratory Mr. Huse's activities or primarily his whole training was around photographic emulsions. It provided an excellent background for undertaking the technical job which has been his for nearly twelve years.

It was approximately ten years ago Mr. Huse honored the American Cinematographer by consenting to serve as its technical editor.

When congratulations were extended to Mr. Huse on his selection to represent for two years the nearly fourteen hundred members of the society, with a membership extending into many countries, the coming executive expressed the hope that he might be able, with the aid of his friends and associates in Hollywood, to bring about a much closer relationship between the technicians in Hollywood and the society to the same extent as is done in other sections of the country.

He is particularly desirous of generating greater activity among cameramen and laboratory technicians so they might be as active in the society as the sound men, who are so ably carrying on their work.

Emery Huse, new Engineers' head

An amateur "sets up" overlooking other amateurs busily engaged in photographing wonders of Death Valley.

Fighting Nature's Photographic Traps in Death Valley

By CHARLES W. HERBERT, A.S.C.

WE came into Death Valley by way of Las Vegas, Nev., following the same route used by the first emigrants down Furnace Creek wash from Amargosa Junction. It was after dark. The highway was wide, hard surfaced and well graded so that we were not conscious of the drop down below sea level.

Next morning we were up early ready to start work only to find out that our first handicap was the short span of sunlight down in the valley, due to the precipitous mountain ranges on both the east and the west. The sun did not show up until about 9 o'clock and it was gone behind the mountains again about 3:30.

Death Valley is really below sea level and the mountains which flank it rise up abruptly five thousand feet. They make a startling backdrop for settings down in the valley, nevertheless, shooting across the valley.

With direct sun on them they are flat, but when the sun shifts around to a cross light they stand out in startling relief.

I don't know of any location where exact timing for shots is more important than in Death Valley. For this reason it was most important to make a survey of the picture possibilities there and to set an exact best time of day for shooting each scene.

Haze a Factor

Haze was a factor which had to be reckoned with, too, especially where distant views would make up the back drop. Any long shots against the light had to be ruled out entirely. Distance is so great here and there is so much suspended dust in the air that the most satisfactory general view of the valley was made with Infra Red film using a 25A filter with the lens wide open. Such a scene was important for an introduction to the reel.

We found Dante's View, from which every tourist looks down into the valley, to be the best place for making a sweeping general view. Contrary to the usual rule, it was the one shot that could be made either in the morning or afternoon. Midday, with the absence of shadow patterns, was most undesirable.

The most astounding thing about Death Valley today is the ironic fact that modern development has discovered and developed an abundant water supply just under the footprints of thirst-crazed men whose death caused other pioneers to call it Valley of Death. This certainly seemed to be a good sequence theme, and after looking around we found ample shots to build it up.

Starting with a closeup of a spade turning up a clod of sod, under which water quickly appeared, there followed a succession of short flashes of water trickling, flowing, running and then rushing down the man-made ditches, through the date orchard ending with a series of shots of bathers in the beautiful swimming pool at Furnace Creek Inn.

Miracle of the Desert

Aside from the picture significance of this sequence, it also furnished just the right lead for the dialogue to emphasize the importance of water with "Modern science has created a miracle in

the desert which might make some old timers turn over in their graves if they could only see."

This same theme was extended into another sequence of an outdoor luncheon in the Palm Garden. Here again shots of appetizing food being served by white uniformed chefs opened the way for the narrator to compare this elaborate buffet with the prospectors' scant rations.

Although good roads lead to all of the principal historical and scenic points of interest throughout the valley, one really should take a horseback ride off the beaten path to get an intimate appreciation of its vastness. We got together a party of willing tourists to make a riding sequence.

Starting out from Furnace Creek Ranch we had them pass by the old Twenty Mule Team Borax wagons which are on display. The huge wagon wheels gave the opportunity to get a novel shot here, following the long shot, by putting the camera on a hi-hat mount (low tripod) and shooting through the spokes of the wheel as the riding party passed.

In a shot of this sort it is important to match the direction of movement with the long shot. The riders of course furnished the action interest in the foreground and the scenic points filled in the background. As ever, we still had to be sure that each shot was made at the time of day when the sun created shadows on the eroded landscape.

Watching Height of Sun

Locations were selected which featured Manly's Beacon, Zabriskie Point, Devil's Cornfield and the Sand Dunes. The shots at the Sand Dunes, although made as

Riding over the Sand Dunes

National Monument Naturalists supervise the blasting out of Salt Pools to entertain tourists

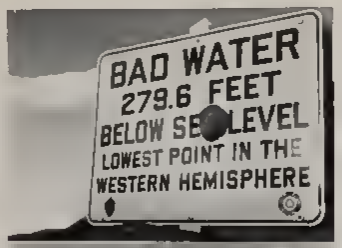
Hornbuch party leave Furnace Creek Ranch to penetrate the more spectacular regions of the valley not reached by automobile road.

Start of the Baby Gauge R.R. ride from Ryan old Borax works

Dan Curry National Monument — Naturalist in his work shop researching.

Ubehebe Crater in the north end of the Valley

The ample swimming pool at Furnace Creek Inn is continually supplied with fresh water pumped from underground nearby.



part of the horseback sequence worked in nicely as a finale to the reel, particularly as we used two good riders only and the scenes were made just a short while before sundown when the shadows were very long, accentuating every wind ridge in the sand.

It's folly to try any sand dune shots unless the sun is quite low in early morning or late afternoon. Care must be taken to choose a camera position with some elevation and with extreme cross light. Then the shadows create striking designs and give needed depth to the view.

Although most people who have heard of Death Valley associate it with borax, still much credit for its exploration and development was due to the persistence and endurance of early day prospectors. They penetrated every valley and scaled every ridge seeking gold. Prosperous boom towns followed and passed on, but the prospector is still there carrying on.

Every tourist likes to see one of these old desert rats at work. This was a logical sequence for us, too, but after we had looked over all of the accessible locations where prospectors were still working, we found none with the pictorial qualities we needed.

So the stream of water running through the Palm Garden was selected as an effective setting. The Furnace Creek Inn looming up in the background made a striking contrast.

This is a typical example of how a worthy idea which does

One of the U. S. Govt National Monument signs placed at points of interest

On the lowest golf course in the world 200 ft. below sea level. Indians act as caddies

Old Prospector shows tourists how to pan gold

In the Palm Oasis Garden of Furnace Creek Inn winter visitors enjoy a luncheon of fancy food

Tourists at Zabriskie Point, a must in their itinerary.

Coke ovens on the mountain height where the valley used to make Coke in the early mining days

Tourists on the Baby Gauge railroad sightseeing ride

Cameraman Herbert old borax wagon in Background

Tourists register at Dante's View

Old Prospector shows tourists how to pan gold.

not measure up to the technical or pictorial requirements of a travelogue can be appropriately staged rather than lost completely.

Take Over Prospector

With the location chosen for convenience in panning gold in a pictorial setting, we moved in a typical prospector's hut, all his working paraphernalia, a burro. Indian guide and a large pile of ore rock.

Then we imported a prospector with that just right appearance and rounded up a group of tourists to complete the staged set The prospector and the theme were true to life—only we put it all just where a better picture could be made.

Since Death Valley is widely recognized as one of the world's greatest storehouses for archaeological research, this was another chance to use representative Death Valley backgrounds behind interesting action. The naturalists working with the National Park Service are actually engaged in locating and studying prehistoric mammal tracks.

We went with Don Curry, chief naturalist, his assistant and one of the CGG boys on a track hunting expedition up a rugged, likely looking canyon They carried along a plane table, surveying transit, camera, tools and pack kits

The opening shot showed them climbing up a ridge toward a hunting ground of exposed slab rocks The ridge was steep and the action good, convincingly telling the story of the daring of these men of science A forceful closeup with a telephoto was next in order.

Then we arranged a scene of a discovery with Curry and the CGC boy pulling out a slab from a pocket in the ravine while his assistant was posted on the ridge above, surveying the location of the find.

Ancient Tracks

Coming in for a closeup, the action of pulling out the slab was repeated, then the camera was brought nearer for a full closeup as Curry dusted off the rock disclosing the tracks in bold relief. A trial was necessary to determine in just which angle the slab should be held in order to make the tracks stand out with shadow outlines.

Back at headquarters we arranged a scene of Curry in his office researching through a huge volume, comparing the tracks on the slab with sketches in the book.

Over at Ryan there's a baby gauge railway that the Pacific Coast Borax Company used in its mining operations until it moved to a new field. This railway has been fitted up with sightseeing cars which take tourists along the line and into one of the mines. It is an unusual trip

Although the route goes through impressive settings, a series of shots merely showing the train passing along the track would be monotonous. We recognized this weakness in the sequence, so we built it up with human interest shots. First came a closeup of the hardy Irish conductor-engineer as he looked at his watch and called all aboard.

Next a full closeup of the watch, a full closeup of his face as he shouted "All aboard," a cut-in shot of tourists stepping up on to the cars, a closeup of his hand pressing the starter button of the gasoline engine and a closeup of the heavy cogs starting to turn as the train moved off gave the cutting department plenty of material to work with.

To relieve the monotony still further, we put the camera aboard the train and made shots of the tourists looking at the sights and the conductor turning around from his engineering duty to tell his passengers about some point of interest. This was a fast moving sequence that once again gave the opportunity to emphasize the vastness of Death Valley in the background

Lowest Golf Course

Almost without exception, when we are working on a travelogue reel, some local booster comes up and suggests that we make pictures of this or that golf course. Usually such a shot is too commonplace and too much like hundreds of other golf courses, since the main goal of a travelogue cameraman is to find subjects that are distinctive and at the same time pictorial. However in Death Valley we found a golf course that had sufficient interest to justify its inclusion in the reel.

It is the lowest golf course in the world—178 feet below sea level, and Indians are the caddies. We dressed the Indians in ceremonial costumes, feathers and all, and built up an outstanding sequence of a commonplace subject. Another of Death Valley's strange aspects is the ragged borax formation on the floor of the valley. This is known as the Devil's Golf Course and scenes made here worked nicely after the golfing shots

For a sidelight of interest we picked up a few shots of flowers blooming down on the floor of the valley and good views of a school of little killie fish in one of the mineral pools. For additional historical angles we made scenes of the old charcoal kilns up near Mahogany Flats, the ruins of the Harmony Borax Works and the grave of Shorty Harris.

A Death Valley tale would not be complete without Death Valley Scotty. At this time he was away on one of his mysterious trips, but the home office of Universal Newsreel had some shots of him in the library which they used in our Going Places reel.

This story fell logically into the plan of building up a travelogue with an introduction followed by about six to eight sequences. In summing up the work outline looked like this:

Travelogue on Script

1—Introduction
- General views of the valley.
- Old Borax Works ruins.
- Flowers in bloom.
- Grave of Shorty Harris.
- Killie fish.

2—Water and Development
- Spade turning up sod.
- Trickle of water.
- Various ditches with water.
- Irrigating date orchard.
- Swimming pool
- Palm Garden luncheon.

3—Horseback riding.
- Various riding shots with striking background.

4—Archaeology.
- Naturalists in field.
- Naturalist in office.

5—Baby Gauge Railway.
- Tourists taking sightseeing trip.

6—Prospector.
- Tourists watching gold panning.

7—Golfing with Indian caddies.
- Teeing off.
- Various shots on the green.

(Continued on Page 522)

THE WINNER!

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EASTMAN NEGATIVE FILMS

Engineers' Advance Hollywood Sessions to Every Third

THE Society of Motion Picture Engineers held its forty-seventh semi-annual convention in Hollywood from October 21 to 25 inclusive It was a busy five days Where it has been customary heretofore to hold every fourth session in Hollywood announcement was made by President E A Willi ford that in the future every third session would be on the West Coast It is recognition, even though it be belated, of the fast growing importance of Hollywood in a motion picture way and in an engineering way

Locally the convention was particularly important to the west coast in the fact that for the first time the members have chosen for president a member of the Pacific Coast section—Emery Huse Announcement of the choice was made by President Williford at the opening session There was hearty applause when at the request of the president Mr Huse stood and "took a bow"

Herbert Griffin, vice president of the International Projector Company, was elected executive vice president as representing the East, succeeding Nathan Levinson, who for some time has represented the West

A C Downes of the National Carbon Company was elected editorial vice president, succeeding J I Crabtree, who has held the office for a number of years William Z Kunzman, of the National Carbon Company, convention vice president, was returned for another term You see, this is the officer who arranges all details at a convention, whether in the East or West, and then sees to it they are carried through Kunzman has held the job for a long time The members have just taken steps to hold him for another two years

The new secretary, following J Frank, Jr, is P J Larson, New York consultant engineer and patent expert George Friedl, Jr, of the International Projector Company, is treasurer, taking over from R O Struck who has been nominated chairman of the Atlantic Coast section of the society

The new officers were introduced at the banquet and dance on Wednesday evening (October 23) On the same occasion the SMPE Progress Medal was voted to Walt Disney for his development of the movie cartoon in general and "Fantasia" in particular The society at the same time honored Robert R McMath of the McMath Hulbert Observatory of the University of Michigan, with its Journal award for his preparation of the most outstanding paper published in the society's Journal of last year

Disney's Amazing Climb

The thirty-nine year old Disney's amazing climb to fame was recounted during the presentation ceremonies, from his start as a $35 a-week cartoonist for a slide film company, through his arrival in Hollywood in 1924 with an idea, a two year-old suit of clothes, and $40, to his present standing on the eve of the release of his most remarkable film "Fantasia"

The officers of the SMPE witnessed an advance showing of "Fantasia" at the Walt Disney Studios prior to presentation of the medal

President Williford made the medal award to Disney and Major Nathan Levinson read a historical account of Walt Disney's work "'Fantasia,' which is soon to be released, is a magnificent technical achievement," said Major Levinson "This production is an ultimate example of the type of picture for which the award was made"

McMath, who is chairman of the board of Motors Metal Manufacturing Company, is a noted author and astronomer, member of astronomical societies throughout the world He has written numerous popular scientific articles in newspapers and magazines His Journal article described the McMath-Hulbert Observatory tower especially equipped to take motion pictures of astronomical subjects

"Mr President this honor is deeply appreciated," said Mr Disney in reply to President Williford's presentation

"Our business moves ahead, I might say, on two legs—artists and technicians and one leg can't go any faster than the other Many of our artists are technically minded—many of our technicians are artistically inclined Together, they have turned our plant into an experimental laboratory Working together, they have solved hundreds of technical problems That is why the limits of our medium are constantly expanding By research, trial and error, adaptations, refinement invention and a scientific understanding of basic principles, each year we can do things on the screen that we could never do before

"Our artists are perfectionists The imperfections and limitations of our medium goad them into horrid frenzies. It is dangerous to cross or thwart them When a technician says, 'It can't be done,' the artist howls and bellows until our technicians figure out the problem Then, instantly, the artists will have another big idea This keeps the technicians in a state of perpetual pounce and makes them not only resourceful and highly creative, but very unhappy

"The biggest compliment I can pay all of you technicians is this You're the ghost with long, furry ears that haunts

me. My one fear of the future is that some day our technical evolution will hit a stone wall and stop. And when that stops, our little entertainment medium can't grow up any more. We stymied artists and story tellers will be left going around and around in the same groove. And the audience will begin saying, 'This is where we came in.'

"In conclusion I would like to say that the work of my artists and musicians and story men has received world recognition and all kinds of medals. But tonight, for the first time, the composite chest of my technicians feels the delightful pin prick of a medal. It makes me very happy that this has happened. Mr. President and members of the Society, we thank you, sincerely."

The convention program is one of the most extensive and the most complete in the society's history. Nine convention committees completed arrangements. An elaborate program for delegates' wives was arranged by a twenty-woman committee headed by Mrs. Loren L. Ryder.

Nearly Fifty Papers

The eleven technical sessions of the convention included the presentation and discussion of nearly fifty papers by leading technical experts of the industry's laboratories, studios and equipment manufacturing organizations. Two sessions were given over to sound, one to sound recording, one to disk recording, two to laboratory subjects, one to television and four to general subjects.

There were visits to the studios of Twentieth Century-Fox Tuesday afternoon and RKO Thursday. The convention concluded Friday evening with the television session.

In conjunction with the convention, an extensive exhibit of recently developed technical apparatus was held during the week. Companies displaying new equipment included Eastman Kodak, Moviola Company, Electrical Research Products Inc., Mole-Richardson, RCA Manufacturing Company, Lansing Company, Norman Neely Company, J. E. MacAuley, National Theatre Supply Company, and Motion Picture Screen and Accessories Company.

The schedule of papers and their writers was as follows:

MONDAY, OCTOBER 21

11 a.m., "American Standards and Their Place in the Motion Picture Industry," J. W. McNair, American Standards Association, New York.

11:30, "Activities of the British Kinematograph Society During Wartime."

12 Noon, "Black Light for Theater Auditoriums." H. J. Chanon, General Electric, Cleveland, and F. M. Falge, General Electric, Los Angeles.

Address of welcome by the Honorable Fletcher Bowron, Mayor of Los Angeles.

Address by Frank Capra, vice president of the Academy of Motion Picture Arts and Sciences, Hollywood.

2 p.m., Report of the Standards Committee, D. B. Joy, chairman.

2:30, "Recommendations on Theater Acoustics from the Research Council Theater Standardization Committee," J. K. Hilliard, chairman.

3, "Acoustic Design Features of Studio Stages, Monitor Rooms and Review Rooms," D. P. Loye, Electrical Research Products, Inc., Hollywood.

3:30, Progress Report of the Academy Research Council Sub-Committee on Acoustical Characteristics, Jack Durst, chairman.

4, "Demonstration of Make-Up Technic," Jack Dawn, Metro-Goldwyn-Mayer Studios, Culver City.

Blossom Room, Sound Session,
L. L. Ryder, Chairman.

8 p.m., "Operation of the Variable Intensity Recording System," C. W. Faulkner, Twentieth Century-Fox, and C. N. Batsel, RCA Manufacturing Company, Hollywood.

8:30, "Ground-Noise-Reduction Systems," E. W. Kellogg, RCA Manufacturing Company, Camden, N. J.

9:00, "Stability of Synchronous Motors," S. Read, Jr., and E. W. Kellogg, RCA Manufacturing Company, Camden.

9:30, "Editing a Motion Picture," I. J. Wilkinson and W. Hamilton, RKO Radio Pictures, Inc., Los Angeles, (*Demonstration*).

10, "A Monochromatic Variable-Density Recording System," O. L. Dupy and J. K. Hilliard, Metro-Goldwyn-Mayer Studios, Culver City.

TUESDAY, OCTOBER 22

Blossom Room, Sound Session,
H. G. Tasker, Chairman.

10 a.m., "Line Microphones," H. F. Olson, RCA Manufacturing Company, Camden.

10:30, "A Line Microphone for Speech Pick-Up," L. J. Anderson, RCA Manufacturing Company, Camden.

11, "A Method of Calibrating Microphones," F. L. Hopper, Electrical Research Products, Inc., Hollywood, and F. F. Romanow, Bell Telephone Laboratories, Inc., New York.

11:30, "General and Design Considerations of Low-Noise Microphones," A. L. Williams and H. G. Baerwald, Brush Development Corporation, Cleveland.

12 Noon, "Stabilized Crystal Disk Recording Cutter," S. J. Begun, Brush Development Corporation, Cleveland.

1:30 p.m., Luncheon and visit to the studios of the Twentieth Century-Fox Film Corporation, as guests of the studio, by courtesy of Darryl Zanuck, president. The trip included a preview in action of the new silent Twentieth Century camera.

Blossom Room, Sound Recording
Session; N. Levinson, Chairman.

8 p.m., "A New Mirror Light Modulator," W. R. Goehner, Bell Telephone Laboratories, New York.

8:30, "A 200-Mil Variable-Area Modulator," R. W. Benfer and G. T. Lorance, Electrical Research Products, Inc., Hollywood.

9, "Analysis of Sound-Film Drives," D. MacKenzie and W. J. Albersheim, Electrical Research Products Corporation, New York.

9:30, "An Investigation of Some Factors Influencing Volume Range in Photographic Sound Recording," W. K. Grimwood and O. Sandvik, Eastman Kodak Company, Rochester.

10, "A Stereophonic Recording and Reproducing System," C. Flannagan, Electrical Research Products, Inc., New York.

WEDNESDAY, OCTOBER 23

Blossom Room, Studio Session,
J. I. Crabtree, Chairman.

10 a.m., Report of the Studio Lighting Committee, E. C. Richardson, chairman.

10:25, "An Improved Playback Horn Equipment," C. R. Daily, Paramount Pictures, Inc., Hollywood.

10:50, "MGM Mobile Camera Crane," John Arnold, Metro-Goldwyn-Mayer Studios, Culver City.

11:15, "An Improved Mixer Potentiometer," K. B. Lambert, Metro-Goldwyn-Mayer Studios, Culver City.

11:40, "Production-Quality Sound with Single-System Portable Equipment," D. Y. Bradshaw, March of Time, New York.

12:05 p.m., "Hollywood's Low-Temperature Sound-Stage," R. Van Slyker, Hollywood (*Demonstration*).

12:25, Report of the Committee on Preservation of Film, J. G. Bradley, chairman (*Demonstration*).

Open Afternoon.

8:30 p.m., Blossom Room; Forty-seventh Semi-Annual Banquet and Dance.

THURSDAY, OCTOBER 24

Blossom Room; Projection Session,
Herbert Griffin, Chairman.

10:30 a.m., Report of the Theater Engineering Committee, A. N. Goldsmith, chairman.

11, "A New Condenser-Type High-Intensity Projector Arc Lamp," J. E. McAuley, J. E. McAuley Manufacturing Company, Chicago.

11:20, "A Molded Plastic Screen With Contoured Surface," R. O. Walker, Walker-American Corporation, St. Louis.

11:40, "Some Developments in 8mm. High Intensity Positive Carbons," D. B. Joy, National Carbon Company, Fostoria, Ohio.

12 Noon, "Improved Motor Drive for Self Phasing of Process Projection Equipment," H. G. Tasker, Paramount Pictures, Inc., Hollywood.

2:30 p.m., Studio Visit. A visit to the studios of R.K.O. Radio Pictures, Inc., by courtesy of J. R. McDonough, vice president. J. O. Aalberg, Vern Walker, and Van Nest Polglase will be in charge of the visit. Admittance by registration cards only.

6 p.m., Studio Visit. A visit to the Walt Disney Studio, arranged by the courtesy of W. E. Garity, studio manager, visit in charge of C. O. Slyfield, sound director.

Walt Disney Studio Theater,
General Session, Emery Huse, Chairman.

8 p.m., "The New Walt Disney Studio," W. E. Garity and J. L. Ledeen, Walt Disney Studios, Hollywood.

(Continued on Page 526)

There Were Big Ones

By George Blaisdell

The Great Dictator

After an absence from the screen for a little more than four years Charlie Chaplin makes his entrance with his long-heralded "The Great Dictator." Of course, it is a picture that every one will want to see We say of course To say anything else would be silly When after a lapse of four years Chaplin makes a picture it's got to be funny, it's got to be more than funny, it's got to be good

Underneath it has got to have more than fun Fundamentally and above all it has got to have humanity. It is necessary that he make us laugh, riotously, uproariously, that he may the more easily make us cry, inwardly if not outwardly

And so he does in 'The Great Dictator." For two hours he rips us with belly laughs as he throws his caustic hooks into the totalitarians, as he wheezes and chokes and gasps in the well-known Hitlerian style, as he argues and battles in most approved slapstick manner with transformed Jack Oakie, his fellow tyrant Napaloni, dictator of Bacteria, ruler of Italy, how as the Little Barber of the Ghetto he suffers with his neighbors the minor and major brutalities of the giant storm troopers

And then at the finish of all this he stages an intriguing build-up and appears before an audience that only Europe can muster, it seems, so extensive is it

Gone now are all the wheezings and chokings and spasms of the Hitlerian diatribes He is talking—in deadly seriousness—the plainest, everyday humanity, the sort that appeals to all humankind, with especial force to all humans in Europe

The picture closes with Paulette Goddard As Hannah of the Ghetto, prone and despairing on the hillside of a neighboring country, she hears by radio the words of cheer and hope that come from a familiar voice. It is a climax that registers with smashing effect

There is a good cast—Reginald Gardiner, Henry Daniell, Billy Gilbert, Grace Hayle, Carter De Haven, Maurice Moscovich, Emma Dunn, Bernard Gurney, Paul Weigel, Chester Conklin, Esther Michelson, Hank Mann, Florence Wright, Eddie Gribbon, Robert O Davis, Eddie Dunn, Peter Lynn and Nita Pike

Karl Struss, A S C, and Rollie Totheroh photographed the picture Those who would study Chaplin's face will find abundant opportunity in closeups throughout the picture, especially in the closing speech. Similar opportunity is afforded for a fine closeup of Paulette Goddard. And she is good to look upon

Just in passing: We have heard for a dozen years, from those who know, you know, the reason Chaplin did not talk on the screen was because—well, perhaps, he could not But you just follow that closing speech

●

Too Many Girls

For those who crave youth, music, rhythm, dancing and perhaps noise RKO Radio will more than satisfy with 'Too Many Girls" Those who conceived the persons attending this mythical college of Pottawatomie provided for ten girls and one boy, in that ratio If that set-up were an actuality the proportion quickly would be reversed, at least

As a musical comedy farce the show has undoubted strength More than that, it has decided novelty. Here is an institution presumably of learning set in a picturesque desert, not a plain one, featuring girls, music, gayety and football There you have it Undoubtedly the picture was made with an eye on the entire South American market, and beyond a doubt that is where the picture will be a whirlwind

Frank Redman, A S C, has abundant opportunities to reproduce large or we will say massive sets and Vernon L Walker, A S C, in charge of special effects, contributed striking scenes

In the cast were few persons of mature age The great majority were of school age or not of much more The show was produced and directed by George Abbott, who did a swell job

●

Knute Rockne, All American

In "Knute Rockne—All American" Warner Brothers has given us a production worthy of all praise It is a rare type of motion picture Again we have a fine example of motion picture so difficult to create—a documentary

And documentary it is, by all the better definitions with which the brand is outlined For many a day to come it will silence the windy fulminations of the extra vocal short-haired women and long-haired men, those who preach despair of hope for the younger generation.

Here is a theme which presents clean sportsmanship and a clean citizenship It is a theme which lifts the spectator, which makes him feel like one who emerges from a brisk plunge It is a story which absorbs attention, entirely, completely; holds under a spell all the way

One of Knute Rockne's strongest points was teamwork. So, too, it is teamwork that is demonstrated in this film Robert Buckner wrote the original screen play, based on the private papers of Mrs Rockne and the University of Notre Dame Lloyd Bacon directed Tony Gaudio, A S C, was director of photography Byron Haskin, A S C, and Rex Wimpy, A S C, created the special effects

The story, the direction and the photography all blended superbly

The acting honors were carried by Pat O'Brien and Donald Crisp The dramatic highlights were the conference of football authorities which quizzed Rockne as an expert witness on what could be done to help football and the brief funeral oration of Donald Crisp as Father John Callahan, C.S C, at the conclusion of the picture

There were other players, of course There was Gale Page as the wife of Rockne—a splendid performance, far away from the atmosphere of the stage, there was Albert Basserman as Father Julius Nieuwland, the scientist, who tried hard to convince Rockne he should adhere to science and pass up football There was a host, too, of others.

●

The Thief of Bagdad

Alexander Korda's "The Thief of Bagdad" will be sure of a warm welcome in the United States, in which country it will be released through the United Artists

It is nothing if not a technicians' picture, meaning the devices were so many and so mystifying the layman on entering the theatre may as well throw up his hands and say to himself "I admit my defeat and amazement Please administer gently"

On the romantic side excellent judgment has been exercised in the selection of the two leads in the lovemaking Ahmad is John Justin, heroic figure, rather Apollolike, good to look upon even from the masculine side When it is added he now is a flyer in the British ranks, doing his bit over London and Berlin, feminine interest will be heightened, and so also should be that of the menfolks. The princess is June Duprez, rarely beautiful She is all of that

Abu is Sabu, known to the screen as the Elephant Boy Jaffar is Conrad Veidt, the big devil of the play, just as wicked as he so well can be on the screen The Genie is the near giant Rex Ingram, the famous American director of other days

The chief photographer is George Perinal and the American photographer Osmond Borradaile The special effects were directed by Lawrence Butler No time was lost by the preview house expressing its appreciation of the photography

Well within the first five minutes following the rise of the curtain the house twice broke into hearty applause at the picture quality on the screen There was nothing else to applaud The first came within the initial ten seconds

An ancient ship with billowing sails plunged its bows deep into the blue-white waters (the picture was in Tech-

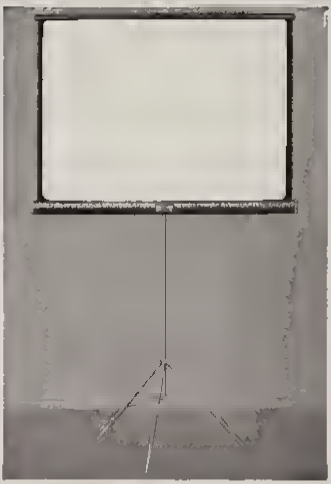
(Continued on Page 519)

Name This New TRIPLE-DUTY SCREEN

DA-LITE

AND YOU MAY WIN $200.00

Used as a Hanging Screen



Used as a Tripod Screen

Used as a Table Model

$1050.00 IN 139 PRIZES

Contest Closes Dec. 31, 1940

FIRST PRIZE — CASH $200

3 Second Prizes — CASH Each $40

10 Third Prizes of Da-Lite Projector Stands, Retail Price Each $18*

These stands are adjustable in height and have tilting rotating platform. This are ideal for showing movies for use as a camera tripod or a support for clamp-on type light reflectors

25 Fourth Prizes of Da-Lite No. 2 Unipods, Retail Price Each $6*

This popular camera support has a neck strap and is adjustable in height from 13" to 17". For movie or still camera. Weighs only 12 ounces.

100 Fifth Prizes of Da-Lite 22"x30" Junior Screens, Retail Price Each $4*

This has Da-Lite's Glass Beaded screen surface and special two-ply spring wire support for setting up on a desk or table

139 PRIZES — Total Value $1,050

3 SCREENS IN ONE, 30" x 40" *only* $7.50*

$200.00 FOR A NAME! That's what you will receive if the name you suggest for Da-Lite's sensational new screen is considered best by the judges. There are 139 prizes, totaling $1,050.00. All you have to do is suggest a name for this screen and give in 25 words or less your reason why you think the name is best.

FACTS ABOUT THE SCREEN. It is a "Triple-duty screen" that can be used as (1) a tripod screen (2) a wall-type hanging screen, or (3) a table screen, quickly set up on a desk or table. The surface is Da-Lite's famous Glass-Beaded surface—ideal for color or black and white pictures. The screen (a 30-inch by 40-inch size), case, folding tripod and special Da-Lite two-ply spring support for setting up on a table, are all offered at the amazingly low price of $7.50.*

See this new Da-Lite Screen at your dealer's! You'll agree it is top value in the low-price class . . . just as the Challenger, Model B, Electrol, and other Da-Lite Screens are leaders in their respective fields.

NOW FOR A NAME! Send your first entry today! You can get other blanks from your dealer. But send in your first suggestion now. You may win $200.00.

* Price slightly higher on Pacific Coast.

FOLLOW THESE EASY RULES!

1. Suggest a name for DA-LITE'S NEW GLASS BEADED Combination Tripod—Hanging—Table screen and give in 25 words or less your reason why you think this name is best.

2. Send in as many entries as you wish. Mail to DA-LITE Screen Contest Editor, 218 N. Michigan Ave., Chicago, Illinois.

3. The contest closes December 31st, 1940. Your entries must be postmarked not later than midnight December 31st and must be received by us within ten days.

4. An independent experienced contest organization will have complete charge of the contest. They will judge all entries from the standpoint of originality, uniqueness and applicability of the name suggested in conjunction with the number of reasons given. Decision of judges will be final. In case of duplicate prizes, full amount awarded. All entries become the property of DA-LITE Screen Co., and will not be returned.

5. Any employee of DA-LITE Screen Co., any member of the advertising agency or their families, the contest is subject to Federal, State and Local regulations.

6. Prizes with a total value of $1,050 will be awarded. First prize is $200.00 cash. See complete list of prizes at upper right.

7. All winners will be notified by mail. A complete list of the winners will be sent on request of any contestant enclosing stamped addressed envelope.

ENTRY BLANK *Mail Now!*

CONTEST CLOSES DECEMBER 31, 1940

DA-LITE SCREEN CONTEST EDITOR
Dept. 11 A.C.
218 N. Michigan Avenue, Chicago, Ill.

Date

Please enter the new Da-Lite Glass Beaded Triple-Duty Screen contest.

My name is _____

My reasons* are _____

_____

_____

_____

*Limit statement to 25 words or less.

NAME _____

ADDRESS _____

CITY _____ STATE _____

NAME OF DEALER _____

One of the photographs in Berko's documentary, "School for Soldiers"

Documentaries Attaining Full Swing in India

By F. BERKO

Illustrations by the Writer, Raised from His 35mm Film of the Indian Documentary, "School for Soldiers"

Bombay, India, July 24, 1940

IN an article on India's Film History (American Cinematographer of October, 1939,) I commented upon the surprisingly small number of Indian short films, and I also tried to show some of the reasons underlying this phenomenon Two of the most important were the long running time of Indian feature films and the slight financial returns short films offered to their producers in India

The war, which has had a very beneficial effect upon the Indian Film Industry as a whole, has particularly favored the production of short films and, as will be shown later, especially of documentaries

As it has always been my opinion that since the era of talkies and, lately, of color films, with their huge increase in the cost of production, it is the short film which offers easiest access and most scope to fresh blood and creative intelligence, I am now optimistic enough to believe that unless stifled in its very beginning the remarkable rise of the documentary film which has happened in England and, recently, in America and the British Dominions, will also happen here

Before I continue, let me revert for a moment to my statement that the war has had such a beneficial effect upon the Indian Film as a whole, as this is not the general opinion here, I would just like to give my reason

War Helps Shorts

This is not the fact that the war somewhat restricted the import of foreign-made films—which, after all, does not appreciably affect the Indian market on the whole—but the much more important and valuable one that, by the inescapable pressure to economize, producers were forced to cut down the length of their films.

This, as will be confirmed by the majority of the more intelligent producers and directors, is a most essential step towards any improvement

Moreover, it incidentally removed the first of the two obstacles lying in the way of the production of short films, and it is significant to note that the output of these jumped up rapidly since the beginning of the war

Of all types of shorts—or "Topicals," as they still are commonly called in this country, whether they be newsreels, publicity films, comedies, travelogues, or documentaries proper—, the documentary is potentially the most powerful, and it is because of this, and for the other reasons given above that we are dealing with it here

Hence, it is particularly gratifying to note that it is the production of just this type of film which has received the strongest impetus, because Government, which rightly recognized its intrinsic values and tremendous possibilities in times of war, immediately commissioned the production of a number of them

In the case of these films, the second obstacle mentioned at the beginning of this article, i e the profit question has fortunately also been removed The ultimate object of these films, as of all good documentaries worth their name, lies beyond profits

Government Gets Credit

Although it must be acknowledged that short films were definitely "in the air" some time before the war, the first intelligently directed efforts toward the production of a whole series of documen-

Note.

[The author, a cinematographer with several documentary films in Europe to his credit, has worked in the Indian film for the last two years He is, incidentally, responsible for the photography of one of the films mentioned in this article, and the photographs reproduced here are actual enlargements from his 35mm frames They are published by kind permission of the J. Walter Thompson Co , Ltd , which produced this film—called "School for Soldiers," under the direction of Edward J. Fielden]

tary films undoubtedly have to be credited to the Government.

As, apart from this series, there are only a few isolated individual efforts, and as furthermore these documentaries are, until now, the nearest approach to European and American counterparts are, whether continued—as it is hoped they will be!—or not after the war, will most certainly mark the birth of the documentary film production proper in India, they should deserve the attention of all those interested in the history of the film all over the world.

At the moment of writing, three films have been screened, and two more are practically completed. Of the three finished one is showing the activities of the Indian Navy, within the framework of a slight story of the training course of a cadet.

The other follows the daily routine in the life of the Indian Army, and the third gives a survey of the education of officers at one of the most important military academies in India. The remaining two deal with the Air Force and the Mint respectively.

All these films will be one-reelers. They all have to be in several native languages, apart from English. This means that, in order to produce them economically, they have to be done as silent films with post-synchronized running commentaries and background music.

Contracts Spread Around

There are a great many more films planned for the immediate future, but it seems as if Government first wants to see the present lot finished before going ahead with the others.

In this respect it is significant to see that the contracts for these five films have been placed with four different sources—three with two of the leading advertising agencies (working in conjunction with film companies), and two with film producers.

In case the choice of advertising agencies may seem strange, it must be explained that it might have been made not only because these agencies had

Illustration — [illegible] documentary of F. Beltr[illegible] "[illegible] Soldier"

already produced several shorts—mostly publicity films—while the majority of film producers proper were rather uninterested in such "small change" (as emphasized at the beginning of this article), but also perhaps because they were much more aware of the possibilities of the film as a medium for propaganda, and had urged Government some time before the war to make use of just this type of film.

It is yet too soon to form a fair judgment on the respective merits of these films. They will be difficult to compare with each other, in any case, as they deal with different subjects, and as they have been taken under widely varying conditions.

But it is certain that, while they can only be regarded as the first and far from mature efforts of groups not yet sufficiently united and coordinated and, on the whole, not too experienced in this particular kind of work, they nevertheless clearly indicate a definite future for the documentary film in India.

Unusually Strong Pictures Shown by Hollywood Forum

The Hollywood Motion Picture Forum, an organization composed mainly of those interested in educational work, attended a most entertaining program on the evening of October 16. President Fred W. Orth presided. Bell & Howell's Auditorium, as usual, was the scene.

Miss Mabel Stanford of the faculty of the Chaffee Junior High School of Ontario, who earlier this year presented with comments her picture "Scandinavia," showed her new film, "Guatemala." It's a very interesting picture, as a description of it by Miss Stanford in another column will prove it to be.

"Flower Arrangements," produced by the Ford Company, was an entertaining description of home decoration. "Elephants," a tale of a trained animal and two untrained baby elephants, new Erpi release, designed for young children, proved to be very interesting for adults.

"Olvera Street," by the William Paulson Films, was an interesting tale of perhaps Los Angeles' oldest street. The street aims to retain the old-time Mexican atmosphere—and succeeds. "Friends and Foes of Citrus Growers," produced by Harold Warner of Santa Ana, photographer and rancher, was a story of an orange grower's everyday life, of his unending battle with pests.

On another page of this magazine is an illustrated story of that film. It first was produced in 8mm. Kodachrome. As its quality dawned upon those who were permitted to see it Bell & Howell asked Mr. Warner to reproduce it in 16mm., also in Kodachrome. This was done and a lecture was created for it. The comment will be put to sound and the film will be entered in the Bell & Howell library. The story will be found on another page.

Good News

ALAN MOWBRAY, appearing as Lord Hamilton with Vivien Leigh and Laurence Olivier in Alexander Korda's "Lady Hamilton," cabled his 75-year-old father in London asking "how are you?"

Within a few hours the following cable came from the old gentleman:

"I'm all right—I guess."

Cinema Club of San Francisco

The meeting of the Cinema Club of San Francisco was held October 15, at the Merchandise Mart.

As had been announced the meeting was devoted to the judging of vacation films. The maximum lengths of the films was 100 feet of 16mm. or 200 feet of 8mm. The first prize for each film width was $10 and the second prize $5.

Striking photograph in Indian documentary, "School for Soldiers."

SOUTHERN CONFERENCE TO BE HELD IN ATLANTA

A THOUSAND or more educators and others interested in audio-visual education are expected to attend the Fourth Annual Southern Conference on Audio Visual Education, which meets at the Biltmore Hotel in Atlanta, November 14, 15, and 16 There they will be informed of recent developments in the use of teaching aids such as sound and silent educational motion pictures, radio, recordings, lantern slides, filmstrips and exhibits

On the program of this year's conference will appear several speakers of national repute and a number of experts in the audio-visual field Among those to speak will be Roger Albright, liaison officer of the Motion Picture Producers and Distributors of America; Leonard Power of the Federal Radio Education Council, Dr Ellsworth C Dent, educational director of RCA, Floyde E Brooker of the American Council on Education and others equally well known.

The specialized group forums, included for the first time in last year's conference, proved so popular and effective that in this year's program they are being broadened and accented On Friday, November 15, the entire afternoon meeting is to be devoted to these informal and intensely practical meetings where teachers and school administrators are invited to discuss their own audio-visual programs and problems with the groups of experts present

Four specialized group forums will meet simultaneously to discuss the following topics Problems of using the radio, recordings, sound systems and recording equipment; problems of projection and visual instruction, photography in school and community and administration of audio-visual programs

Each of these sectional meetings is to be under the leadership of a nationally known expert with a staff of specialists to help in the solution of problems presented A particularly interesting feature of the conference is to be found in the exhibits of all types of audio-visual equipment and materials which are attractively displayed in the exhibit hall adjacent to the conference meeting rooms

Of outstanding interest among the exhibits this year will be a three-dimensional (stereoscopic) projector for classroom use; a display of models and exhibits produced by the Georgia Audio-Visual WPA Project, and the latest types of projection equipment, cameras, sound recorders, radios, and centralized school sound systems

No fees, dues, admission or charges of any kind will be made for attendance at the sessions of this conference Copies of the complete programs and any other information concerning the Southern Conference on Audio-Visual Education will be furnished upon request All communications should be addressed to 223 Walton Street, N W, Atlanta, Georgia

BY HYPER-SENSITIZATION DU PONT RAISES SPEED

WITH no more equipment than a panchromatic safelight, any photographer can increase the speed of a film from two to four times right in his own darkroom "Latensification," the name describing this new process, is an outgrowth of the research being done by Du Pont Film Manufacturing Corporation on high speed 35mm. films

This method of hyper sensitization bids fair to become an outstanding development in the art of photography, It opens whole new fields of subject material to a camera owner He can take action pictures with lighting conditions now considered impossible In many instances, extra lights and tripods can be dispensed with altogether Where they are used, they become much more effective

The process itself amounts to nothing more than deliberately fogging an exposed film with the rays from a dark green safelight The maximum latent image intensification occurs when the film is fogged over a period of from 25 to 40 minutes, at a distance of 5 to 10 feet from the safelight

In practice some experimentation may be necessary to arrive at the condition that will produce the greatest increase in speed However, once determined these remain constant and the effect of "latensification" may be repeated again and again with thoroughly uniform results

Films intensified in this manner may be processed in any "negative" developer The only departure from routine technique is a 50 to 75 per cent increase in developing time to offset the loss in contrast resulting from "latensification"

Exposures have been made at film speeds far in excess of four times normal, where "latensification" has produced negatives that would yield satisfactory prints But it is suggested that before attempting this extreme sensitization some experience be gained with a speed increase on the order of four times normal

AMATEUR REPORTS ON ACADEMY LIGHT TESTS

By Claude W. A. Cadarette

As an amateur photographer using both still cameras and a motion picture camera, I was asked to give my reactions on a new midget spotlight and to test it under any conditions I preferred I accepted the proposal with the understanding that I could write my opinions without any censorship

This Academy Baby Spotlight, I found, was very light in weight, yet rigidly constructed to stand hard abuse It sets on a wide circular platform, or can be removed to be placed on a tripod or any light standards

This feature, I found was most gratifying, as in the course of making exposures I could place the spotlights in any position I desired It has a crackle finish casing with an adequate lamp cooling system, yet no light leaks through the cooling vents

Any T-8 lamp of 100W, 150W, or 200W may be used which provides ample illumination for backlighting or highlighting, as the entire lamp output is concentrated by means of a concave mirror and sent through a three-inch Fresnel lens

The lamp and mirror are mounted on a movable platform that slides back and forth, controlling the size of the spotted light The beam of light can be reduced to a very small area or used as a flooding light over larger areas according to the position of the lamp

When I set up the spots for lighting the model, I noticed that when I cast the light beam on her face the resulting border lines between highlights and shadows were not harsh, but blended to a great extent.

This is most satisfactory in portraiture Should more diffusion be necessary, screens can be placed over the lens in slots that have been provided Although the light is heavily concentrated, the lens softens the beam and breaks any harsh shadow lines

Another noticeable feature was observed in the beam when put in a wide or flooded spot At this position, most spotlights fail insofar as the center of the area does not have the same amount of light as the edges The Academy Baby Spot had a uniform dispersion of light in all parts of the area at wide spread This can be observed in picture No 3

The low cost of the light makes it possible for amateurs to own more than one unit Equipped with twelve feet of rubber cord with a switch it can be used at longer distances from the power outlet

The Perfecto Products Company and its distributor, Frank A. Emmet of Los Angeles, can expect many pleasant reactions from this product It is a long needed article for amateur photographers.

One concentrated spot and one flooded spot both at low angles

One concentrated spot for highlighting the side of the face and one flooded spot for general light. A stronger light source for building exposure was used behind the camera.

Illustrating one method of adapting the light to any convenient support.

One general light for background exposure used with one cross light spot and one concentrated spot.

RCA Attends Convention

An RCA delegation, headed by Eugene W. Ritter, newly-elected vice-president in charge of the company's manufacturing and production engineering, was among the motion picture industry executives from the East who were in Hollywood attending the fall convention of the Society of Motion Picture Engineers

Others in the group were Ralph W. Austrian, assistant vice-president of RCA Photophone; Dr V. K. Zworykin, head of RCA's Electronic Research Laboratories; Dr. E. W Kellogg, noted experimenter, author and lecturer on sound engineering problems; G L. Dimmick, of the RCA Photophone research department, and Julius Haber, publicity chief.

Savels Show Alaska in Color

JOSEPH A SAVEL, a business man of Los Angeles, accompanied by Mrs. Savel, made an 8mm. photographic record of a seven-thousand-mile journey into Alaska last May and June. There were 106 members and their families of the Los Angeles Chamber of Commerce in the party. By train the excursion traveled to Seattle, and from that point by train it returned. From Seattle a steamer was taken, the Aleutian, and for 4500 miles, or until the return to Seattle, the travelers enjoyed that many miles at sea.

They really enjoyed it, too. Old timers assured them that for forty years there was no recollection of such perfect weather. That is not to say it was balmy and all that. At times on shipboard the pictures, which were all in Kodachrome, showed some of the passengers unwittingly rubbing their hands to warm 'em up.

The film was shown at the October meeting of the Los Angeles 8mm. Club. There were 450 feet of it, a 200-foot reel and a second one which contained 250 feet. The latter aroused interest in that it was on a Revere 300-foot reel. Asked as to whether he employed a meter on his journey Mr. Savel said:

"Out of all the shots I took on that trip I don't suppose I exposed as many as three of them without first consulting what the meter had to say about it. I am strong on that little instrument. You will note one sequence in the trip where we passed a ship. You will get it because I picked on the title of that old book of Beatrice Harraden's, 'Ships That Pass in the Night.' Really, it was 10:30 p.m. in actual time. I realized the hour and doubted my ability to get the picture. The meter, nevertheless, said it could be done. And you can see the picture to prove the meter was right."

Complimented on the title backgrounds and titles employed in his different sequences, Mr. Savel said he had used a background 2½ x 3 1/6 inches painted especially for him by his good friend

Title background [illegible] his film [illegible]

C. H. Dillinger, which will be found reproduced here in plain black and white. Dillinger, he said, is a commercial artist, who has found a good deal of pleasure in co-operating with him in getting out titles.

Accidental Pictures is Brand

He has designed a permanent setting for his future subjects. The brand is Accidental Pictures. At the center in the top of the scroll are the names Joseph A. Savel and Rose Savel as the producers. The title background is framed so that it will just fit the job it is intended to do.

In the course of the filming the totem poles appear frequently. Mr. Savel remarked many persons had a mistaken idea of the significance of these posts. Perhaps they may be described, he explained, as a historical record rather than a monument to any one or more persons. One of the largest and most ornate is shown in the film. It is the Chief Johnson totem, erected in honor of and as a memorial to the achievements of Chief Johnson, one of the big men in his tribe.

8mm. projector mounted on special "parallel" or platform in Savel playroom convertible into theatre

Mr. Savel has had his camera a matter of two and a half years. He had not owned it so long when he shifted from black and white to Kodachrome. He has not employed filters other than to counteract haze, but is gradually working to that end. He admits his large interest in what can be done with them and their influence on results. He conceded that in Alaska the vast amount of snow everywhere made filters all the more important.

In the film a rainbow shows to good advantage. When this was mentioned Mr. Savel said there were skeptics present in the party when the rainbow appeared. Generally it was not believed he could get it. It was rather dark. But he cut down his speed to eight frames

(Continued on Page 524)

Mr. and Mrs. Joseph A. Savel Mendenhall Glacier in background

Mr. Savel adjusting screen at [illegible] side of room

LEO MOORE GETS HIS FIRST AWARD IN FINALISTS'

By PAUL R. CRAMER

THE October meeting of the Southern California Projectionists' Amateur Camera Club was held in its own clubrooms at 1489 West Washington boulevard through the courtesy of the Projectionists Local Union No. 150.

This will be our permanent meeting place from now on and our pictures will hang there from the meeting time until the 15th of the current month and then will be moved to the Eastman Kodak Stores at 643 South Hill street. Please don't forget you are welcome to come to either place and view our prints at any time. Both places are open from 9 a.m. until 6:30 p.m. every day.

The subject for this month's salon was Landscapes, and as I warned you last month the members brought in loads of the finest prints done so far. The judge, Ralph Hayden of the Eastman Kodak stores, professional department, said they were even better than the Seascapes of two months ago.

While we are on the subject of Seascapes, may I say that the winner's print, "Sea Fury," by Lee Lindley of Long Beach, was so good that a copy was sent to the World's Fair in New York and now hangs in the Douglas Aircraft section of the photographic exhibit there. From what I hear it is getting more than its share of good comment and well worthy is it of that respect.

We have a new face in the winners circle for this month, Eddie Cuffe of the Paramount Studio Projection Department. This is Eddie's second attempt to hit the jackpot. He certainly did a fine job as his print, "God's Poem," will testify. He has as you see used the inverted L technique to compose his picture.

The tree on the left is just as sharp as the eye would see it, while the foliage on the top is sharp yet shadowy enough not to take your attention away from the general source of interest. In this instance that is the two trees at the center with the dimming mountains in the background. The wisp of cloud and the texture of the sky shows us that he used a G filter.

The very simplicity of this picture is its most valued asset. Combined with fine work in his darkroom it resulted in a winner. Thank you, Eddie, and may we have more of this caliber work.

Leo Moore Wins

Leo Moore won first award in his new class, the Finalists'. Leo is hitting on all twelve or something. His print, "Arm in Arm They Watch," is one of the most restful photographs I have had the pleasure of looking upon. His composition is almost perfect, with the source of light on the left, not bright enough to detract from the two trees or the clouds, yet bright enough to let you see that there is definitely a main source of light.

Reading this print as you would a book, from left to right, you follow from the source of light to the clouds and on to the main point of interest—the two trees. By the looks of the print Leo has taken me to task because I openly admitted I liked low-key prints in preference to the high key prints he turned in last month, and if you like your landscapes in dramatic lighting, this print should satisfy all of your wants in that line. An Aero 2 filter was used on Super XX film.

Note the treatment of the foreground. Definitely there, but so subdued one hardly takes notice of it as an individual part of the print, the texture of the sky, trees and clouds show complete mastery of his darkroom equipment.

Leo has been one of our most consistent entrants as well as runners-up for high score honors, so don't be at all surprised if he wins the Best Picture of the Year, which will be judged next month by the finest set of judges on the west coast in my personal opinion.

Again this man Paul Neuerburg has hit the winning circle in his print "Sun Dial Grass." This print is one of the most difficult type to make. In order to pick up the texture of the sand in the foreground it was necessary to let the background go slightly light exactly as your eyes would pick it up.

Used Same Technique

Note that Paul and Eddie Cuffe used practically the same technique in making their prints, letting the objects in the distance fall slightly out of focus, so that the background did not detract from the general point of interest, namely, the sun dial grass in the foreground.

The next meeting of this club will be

(Continued on Page 518)

"Arm in Arm They Watch" is one of those pictures which make the memories of a vacation more delightful. It was just one of many that presented itself while driving from San Francisco to Monterey. While the photographer knew that black and white film would fail to capture the true beauty of the sunset he felt it was more than worthy of doing the best that Super XX and an Aero 2 filter could produce. The negative was photographed with a 3¼ x 4¼ Speed Graphic equipped with a 5½-inch Carl Zeiss lens set at F8 and shot at a hundredth. The print was made on Defender DL and then copper toned.

OTTERSON DISCUSSES "THEME" OF PICTURE SETS

By RAY HOADLEY

THE scene is a furniture store A young woman enters, walks up to the clerk, and the following scene ensues

Young Woman—Pardon me, but did you see that picture at the Rex theatre—Flossie Valerian in "Troubled Wives"?

Clerk — Er r-r, yes, madame, but what—

Young Woman — Do you remember that scene in Flossie's living room—the one where—

Clerk—But I don't see—

Young woman—Remember that davenport they sat on?

Clerk—Yes indeed!

Young Woman—Have you anything like that in stock? I'm furnishing my home, and I simply *must* have that kind of a davenport!

* * *

The scene is being played in Topeka, Toledo, New York, Prairie Junction and points east and west Clerks notice and report to their department heads that there is a demand for that type of davenport Or it may be bamboo furniture, white rugs, glass ornaments, venetian blinds, chromium trimmed furniture or oiled silk shower curtains

The demand is on, and the storekeeper takes advantage of it Thousands of American homes acquire new bamboo furniture or oiled silk shower curtains—just because the home furnisher saw such an object in some motion picture

For the past few years, the influence of Hollywood's movie settings have been felt throughout the nation. Department stores report a rush to purchase furniture and decorative materials of the styles and types seen in screen productions

And manufacturers of new materials, knowing of the impetus given sales through pictures, now eagerly send studio art directors samples of their product—and bend a listening ear to any suggestions that come from Hollywood

Studio art departments find a goodly portion of their mail to consist of letters from film fans who desire to know where they can purchase materials, furniture or ornaments used in screen productions

Jack Otterson supervising art director at Universal studios, reports that after the release of Deanna Durbin's "It's a Date" he received scores of letters inquiring where the unique bamboo furniture, used in the Hawaiian bungalow set, could be purchased

Otterson passed these letters on to dealers in the communities from which the letters came Otterson also declares that his department receives many letters inquiring about glass and crystal ornaments used in many recent Universal productions And he predicts that the whole mode of architectural style and design will soon show the influence of the new mode in sets

"Homes with larger window spaces, providing more sunlight and air, are being constructed as a direct result of the influence of movie sets," he states "And also the renaissance of period furniture, in a simplification of design, is coming."

Otterson's system of set designing is based on what he calls a "theme" repeated throughout every set in the picture

"Every picture has a mood of its own," he says "We try to repeat, emphasize and to complement that mood through the sets This enhances the dramatic value of the picture"

As a case in point, Otterson uses Miss Durbin's new picture, "Spring Parade" "The story is comedy—light and musical And so the sets were light and gay The mood was playful We tried to capture this mood in the sets, particularly in the set of the bakery shop where much of the action transpires"

The same mood was incorporated in the huge set of the ballroom of the Emperor's palace, Otterson states

"It would have been a mistake to make this set heavy with draperies, paintings and massive columns,' he says "Instead, we kept it light, airy, delicate, to fit the mood of the production"

The reverse treatment is indicated in a dramatic offering, according to Otterson

"Heavy drama calls for hard lines, angular, square effects, the strictly

(Continued on Page 524)

Jack Otterson, Universal's supervising art director

PHOTO GUAT INSI

By MABEL

FLIGHT into Guatemala over the jungles, through the volcanoes, above the vivid blue of Lake Atitlan, and the steep, winding roads of the Highlands is an appropriate introduction to this land of flashing beauty and color. It is a country fit for an artist's palette or the color photographer's camera because every memory of the Highlands is a composition of crimson, blue, and bright yellow.

There is scenery which varies from the jungles of Peten to the banana country of the coast, from the lava streets of Lake villages to the rows of modern houses in Guatemala city. Guatemala has so much scenery which is up and down that one forgets the fact that the size of the country is not more than that of New York state.

I came in the plane at 5:30 in the afternoon from Mexico City, landing at a time when the clouds were piling in the sunset over Agua.

Night-cap Was Lacey

The cloud night-cap was lacey on its crown, the light in the sky, elusive as quicksilver as it played upon the landing field, the yellow airport, and the shimmering plane.

My first man's-eye-view of the country made me feel that I was seeing an angle shot of the panorama which had been spread before me during the afternoon. My volcano was tipped into normal position in front of the sunset clouds, the turf of the landing field stretched in shining lengths, the lithe Indian girl in costume was giving gardenia corsages to the passengers.

As I sipped my cup of Guatemalan coffee on the balcony, someone said politely, "You came from Los Angeles? What time did you leave home?"

"Why—" I looked across the strange landscape 4000 miles from home. "Why, yesterday morning!"

* * *

I went to Guatemala with my camera on my shoulder—not my banjo on my knee—to take pictures which I hoped would fit into classroom work; travel pictures which would give some idea of the life of the people in Guatemala City and the Highlands.

These two contrasts — modern city life and Indian life — offer interesting possibilities to students of American culture. The Indians, descendants of the Mayans of ancient culture, live their tribal lives.

Guatemala City, with modern organization, is on the main line of travel to the south, a junction through which pass travelers of the world.

Problems Are Found

As soon as I started to take pictures, I found problems which made me adjust my original plans in short order.

I had been told that too many market pictures spoil a film, but when I looked over the situation, I respected every picture which was not that of a market.

These centers of activity are full of color and motion, and picture material is everywhere under foot. Any other good shot is taken after planning and much care, often perspiration.

Some pictures proved almost impossible for the amateur to take without lighting equipment. Potters' wheels were placed in rooms without windows, as far from the doors as possible. There was no light reading, even for black and white film.

Foot weaving was carried on in "caves," rooms without windows, or places under sheds grouped around patios. When the weavers felt that what little light there was was too much, they hung sacking before their looms.

Tantalizing Haze

To obtain pictures without the tropical haze which wipes out distant objects, especially over water, was another tantalizing problem to

Women's market, San Juan Sacatepequez.

Women of Santiago Atitlan with halo headdresses.

Old guard marimba at Chichicastenango.

Rear corridor of Ubico houses, Guatemala City.

Bananas en route from the station, Guatemala City.

GENIC
EMALA
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STANFORD

solve. This elusive film shimmers in the distance and tricks the eye.

In Guatemala City I took pictures more or less in geographical groups to show the different parts of the city: its beautiful residence section, its slum clearance districts, its shopping streets, Indian thoroughfares on which the constant traffic from the outlying villages pours to the markets, and, finally, the center of the town—the Cathedral square.

Streets and buildings are the husks of a city, but with life they serve as background for the activities of the town: Ubico houses, slum clearance project of President Ubico, were unusual groups of workingmen's homes; the great outdoor Colon market was filled with the color of Indian industry and life; the teeming avenue down which passed the pageant of Indian market goers; boys playing baseball and soccer; the relaxing beauty of the Cathedral square—all these furnished a wealth of material in the town.

Indian's Four Parts

In contrast I wanted to take a film of the Indians, illustrating the four parts of an Indian's life. It is said that he spends one-fourth of his time on his land, farming his corn and wheat and raising his cattle or sheep; one-fourth going to market, one-fourth in market, and one-fourth in church.

Although Chichicastenago is the place where most tourists go and in which the picture of the church is one of the standard shots of the photographer, I started work there, as the costumes of the people are interesting, the market large, and the land fertile.

There was a mood about the town and countryside—an elusive quality which seemed to evade me when I tried to capture the feeling of these ancient people.

I recognized that there was a dual existence of the old ideals and the new life in the town, something which was as indefinable as the incense smoke on the altar at the foot of the church steps, and as pervasive as the dominance of the church buildings over the market and the town.

Days on the Trail

I was interested to find myself constantly coming back to take another picture of the church as the human pattern on its steps changed, to go to the market and then return to the lines of people ascending the church steps; to wait on the steep streets of Spanish construction, watching the patient feet ascending with heavy packs on the Indian backs, knowing that the men and women had walked several days over their secret trails to the market.

There was a pattern in the life in Chichicastenango in which the market was only a part. There were the corn-festooned rafters of the Indian house, the weavers in the patio, the masked dancers stepping in the rhythm which showed the downfall of their race by the ancient conquerors.

There were the herdsmen on the mountainside with their sheep. There were the weary women going down the steep streets in the early dark, their babies whimpering on their backs, tired feet shuffling on the stones.

And in the courtyard of the Indian school little girls in strange modern and ancient costumes played blindman's buff at recess. Market scenes in Chichicastenango are but a part of the picture.

Watch Changing Scene

From this spot I reluctantly went to the shores of Lake Atitlan, to Tzanjuyu, from which point I could feel the spell of the lights on the lake and watch the changing scene which draws one back day after day to catch just one more view.

The most spectacular sight was on the evening I arrived when one of the quick-rising storms came

Lake Atitlan from Tzanjuyu

Chichicastenango market

Indian with load and baby coming to market Guatemala City.

Plane ready for flight to Mexico City

Cathedral tower, Guatemala City

(Ciné-Kodak Film)

GOOD FILM = GOOD MOVIES

MOST movie makers have discovered that the best assurance of good movies is to use really good film—Cine-Kodak Film. With Ciné-Kodak Film in their cameras they go about their movie making confidently, free to concentrate on the character of their shots.

Ciné-Kodak Film is the accepted standard of reliability, uniformity, brilliance, and clean-cut quality. When it is processed and made ready for projection (at no added cost) it receives exactly the same precise, scientific handling as that which governed its manufacture.

Cine-Kodak Film is made in several types, black-and-white and full-color Kodachrome. Among the black-and-white films, Super-X Panchromatic (16 mm.) is the new popular favorite. It's fast enough for most movie making, and beautifully brilliant and clean cut. Fine grain, too. In 100-foot rolls at $6; 50-foot rolls, $3.25; 50-foot magazines, $3.50.

If it's worth shooting, it's worth Ciné-Kodak Film.

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

American Cinematographer Twenty Years Old

WITH the appearance of this magazine the American Cinematographer will be fairly under way for the twenty-first year of its existence. It was twenty years ago this month that a four page sheet made its appearance in Hollywood under the same caption as appears on the cover of this publication In size it was 11 by 16 inches.

It did not say in so many words a new magazine was in the field. It just intimated that Many magazines have appeared on the horizon during the past twenty years accompanied by much more fanfare than did the initial number of The American Cinematographer. But their life was shorter. In how great a number and how much shorter a period of time only the post office records will show.

We are reprinting the four pages in this issue. We are quite sure that most of what is therein reprinted will have a news value far beyond that visioned by the men who wrote it. But that is the way with a newspaper or news publication It is sent to press with an unceremonious "Out of my sight," with no thought that in a day or two anything contained therein will have interest for a living soul They think not that some one sheet is going to be set aside, that it will be a "file," that for years it will lie, dust-covered and neglected, in a place by itself.

Then an anniversary gradually approaches. The first number is found, in this case down in a cellar, in a frame the glass of which is broken It is subjected to examination.

On the masthead is the announcement: "325-331 Markham Building, 6372 Hollywood Boulevard 'Captain Jack' Poland, Editor. Mary B. Howe, Associate Editor A semi-monthly newspaper devoted to the cameramen. An educational and instructive publication espousing progress and art in Motion Picture Photography, while fostering the industry Published under the auspices of the American Society of Cinematographers."

Eleven months later the magazine is of sixteen pages, 7¼ by 10½ inches in size Silas E. Snyder is editor, with Alvin Wyckoff, H. Lyman Broening, Karl Brown and Philip H Whitman as associate editors. The publication is twice a month, the 1st and the 15th. Up to this time the price has been 15 cents a copy.

On April 1, 1922, the publication was made a monthly and the price was increased to 25 cents. The pages were raised to 32.

In July of 1922 Silas Snyder retired as editor, resuming former employment with a production company A new board of editors was constituted, J. A. Dubray, H. Lyman Broening, Karl Brown, Philip H. Whitman The associate editor was Alfred B Hitchins, Ph D, F R P.S., F.R M.S., F.C.S. The following month Foster Goss became editor.

In February of 1924 the A.S.C moved into temporary quarters at 1103 North El Centro street pending completion of the new Guarantee Building, in which offices had been bought on the twelfth floor.

In September 1927 Foster Goss resigned as editor and Silas Snyder returned to the editor's desk after Goss had occupied it for more than five years May 1929 Hal Hall became editor of the magazine and general manager of the society. The paper was expanded to forty-eight pages, and the appearance of the journal, which had become of continuing improvement, was now an established fact

In May 1931 Emery Huse became technical editor of the magazine. It is now approaching ten years he has held the place.

In October 1932 Charles J. VerHalen took over the editor's desk, where he remained until February 1937. He was succeeded by George Blaisdell.

Just before the first of the year 1937 the society disposed of its interest in the Guarantee Building, at the corner of Ivar street and Hollywood boulevard, and took over the property at 1782 North Orange drive at the corner of Franklin avenue, in the same community It is one of the show places of Hollywood, the building resting on a plot containing about 35,000 square feet

Mr. VerHalen at the time of his retirement started the publication of Home Movies and the Photo Dealer, now prosperous journals.

This is the short story of a publication that has carried on for twenty years and a month It is on its way for another session.

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THE AMERICAN CINEMATOGRAPHER

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CAPTAIN JACK POLAND EDITOR
MARY B. HOWE ASSOCIATE EDITOR

A [illegible] Newspaper Published at Cinematown, As Related to and Issued by Publication Expressly Devoted to Art in Motion Picture Photography, Its Members and the Industry

Published Under the Auspices of the AMERICAN SOCIETY OF CINEMATOGRAPHERS

Subscription Price $3.50 a Year in Advance

We Gratefully Invite News Articles Also Invite Letters and Criticisms Relative to Motion Picture Photography from Our Members and Readers. Address All Articles for Publication and Matters Appropriate for News of Weeks

LOYALTY! PROGRESS! ART!

With the photographic arts in the hands of its members the American Society of Cinematographers was duly organized and incorporated under the laws of the State of California in January 1919. Today this organization of cameramen—the men who make the films in pictures—is one of the most notable in the motion picture industry because its members are upholding and believing in a high standard of photographic values.

The ideals of its membership call for distinction based entirely on the making of motion pictures. The organization was formed for the purpose of bringing into the closest touch relation those leaders in the cinematographic science whose attainments in this rapidly developing field merit them due recognition and for the purpose of establishing and maintaining the high standard necessary for the organization and all associated in its pursuit; the aims and plans to protect the rights of all who may become members thereof.

Membership in the American Society of Cinematographers is by invitation only, such men being judged solely upon their individuality as a cinematographer and his personal fitness as a man, the ideal being that membership in this Society may become a mark of special honor.

The Society's efforts are for improvement in all technical matters and looks as regards cinematographic and close relationship between the cameraman and the directors of productions in settling with artistic finality, spiritual inspiration could during the past twelve months brought about by cooperation of members with the producers in the studios and on the actual locations.

A better understanding and appreciation of cooperation between members of the executive and directorial staffs and managers has come about through the Society and the cinematographer that the best results and interests have been served by working together in harmony.

Loyalty to the Society's ideals, support of its aims and efforts, progress in the [illegible] and [illegible] are [illegible] explore the [illegible] [illegible] [illegible] American Society of [illegible] photographers

AMERICAN CINEMATOGRAPHER

CINEMATOGRAPHERS IN FIELDS OF ACTION

Continued on Page [illegible]

Mr. H. Lyman Broening who has recently established [illegible] with Monthly Publications and Mr. Victor Milner [illegible] shipping, H. B. Warner, [illegible] Marshall Neilan, [illegible] Marsh Nelson. Mr. V. S. [illegible] [illegible] [illegible]

ANNUAL BALL OF THE AMERICAN SOCIETY OF CINEMATOGRAPHERS

[illegible] the best [illegible] the [illegible] [illegible] [illegible]

THE "PRIDE-MARK" OF SEVENTY MEN

LOYALTY, PROGRESS, ART

The crest of the American Society of Cinematographers on a picture is the personal word of the man who photographed it that he has put the traditions of the Society into his work, and that he believes it to be another step toward the artistic goal of each individual member

Like the old guild-mark of excellence, the crest of the

AMERICAN SOCIETY OF CINEMATOGRAPHERS

may only be used by one who has been called to membership

The following cinematographers have earned the right to give the producer engaging them the use of the Society's crest with all of its significance to art:

OFFICERS

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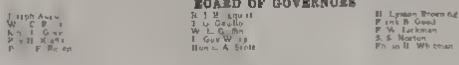

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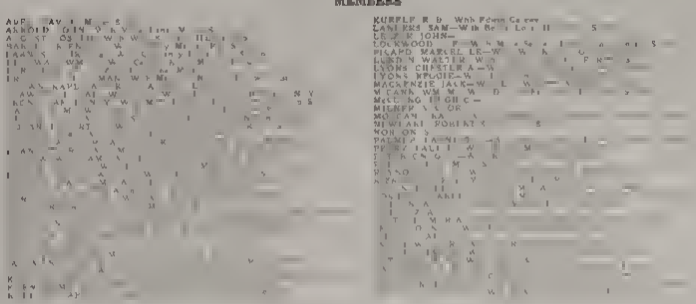


Membership is by invitation only each man being judged solely upon his record and ability as a cinematographer and his personal fitness as a man

To communicate with Members address the Personnel Secretary at the Society's headquarters, 325 Markham Building, Hollywood California.

PHOTOGENIC GUATEMALA INSPIRES

(Continued from Page 505)

upon us The lake quickly riffled like a hen's feathers under storm, turning gray and slate colored Clouds poured over the edge of the mountain rim about us, encircling the volcanoes and having cloud falls down the steep inclines into the lake.

Rain drove across the horizon and went west with the impetus of the wind. Clouds followed in towering masses. There was a quick play of sunset lights everywhere, and then darkness fell as if a curtain had come down.

In the day time the lake was sparkling once more and I went to San Antonio Palopo, the village on the terraced hillside where the white façade of the church dominates the scene and is rivaled only by the view through the campanile.

These bells, dated 1660, still ring with mellow tones, in spite of the great crack in one of them. My last view of the town was from the path, looking at an angle which suddenly became dramatic as an Indian girl, unconscious of my presence, ran to the edge of the cliff, looking over the lake Behind her was the white church, above the blue sky

Grace of Grecian Figurines

The women of Santiago Atitlan in the women's market—the men were in the corn fields in July—were startlingly beautiful. I came to this village expecting to see the red and white costumes which charm everyone, but I did not expect to have the women exhibit the grace of Grecian figurines on old vases.

Their pleasant faces framed in their famous halo headdresses their bodies wrapped in red and white skirts and white huipiles with small colored stripes, they walk with lightness and grace.

These women do not carry their children on their backs, and this relief from weight, plus the balance given by the baskets which are placed there, gives them an upright carriage which is noticeable even in the very old women

Another Grecian Touch

The scarf which they throw over their shoulder and let fall to the knee and below when it is not used for carrying objects adds another Grecian touch which is beautiful.

The photographic highlight of this place, besides the market, was a courtyard of weavers, supervised by their patriarch. The grand dame, weaving on the ground, her loom tension held as usual by the leather thong about her loins, wore a skirt, a huipile, and a carrying cloth on her head, each of which was a triumph of her weaving art.

Still another piece was on her loom. With her were three younger women weaving and one sewing. About them played the babies and young children of the household, one of them playing with a hand-carved hobby horse with solid wooden wheels.

There are pictures to take at every turn in Guatemala. It is simply a question of which to select for the film you are making No wonder that I finished my last pack with regret and took the plane home I had just begun to take pictures in Guatemala

ACTUAL SNOW STORMS ON REALISTIC STAGES

A new low temperature sound-stage developed to provide sub-freezing temperatures and actual snow storm for motion picture "shooting," and a radical new type of mobile camera platform, were among the many contributions to greater realism in motion pictures described before the convention of the Society of Motion picture engineers

While outside temperatures approached 85 degrees, authentic movie scenes were photographed in the special "cold" studio, at a temperature of 21 degrees that varied only imperceptibly despite the glare and heat of an ordinary studio lighting system, R Van Slyker, head of R. Van Slyker Enterprises, told the convention

Pointing out that the photographic value of "shooting" winter scenes in appropriate surroundings is considerable, and that not the least of the advantages is the visible breath of the actors, Mr. Van Slyker declared that the low-temperature studio operated effectively even with Technicolor photography

It was used to excellent advantage by Paramount for "Untamed" He said the California Consumers Corporation, Los Angeles, has set aside one of its ice houses to introduce the studios to the new method of making realistic snow scenes.

Snow is manufactured by means of portable blowers which grind 50 pound cakes of ice into powder and expel the snow through special nozzles when and where needed

Electron Microscope Opens New Worlds to Researchers

An astonishing new electron microscope which is twenty to fifty times more sensitive than the finest optical microscope and promises to open up whole new worlds to the biologist, the metallurgist, and a host of other researchers was described to the Society of Motion Picture Engineers by a distinguished research engineer who crossed the country to deliver the lecture

Many aspects of television, including the historic covering of the Republican convention last June at Philadelphia by the new visual communication medium, were also discussed during a technical session which concluded the five-day convention of the society.

The delegates also heard a report from their Television Committee, delivered by its chairman, Dr Peter C. Goldmark, chief television engineer of the Columbia Broadcasting System. The committee reported continuing research into the problems of visual fatigue, flicker and use of films in television

Dr Vladimer K Zworykin, director of RCA's Electronic Research, and world-famed for his contributions to television, took the convention through the mysteries of the electron microscope, which was developed under his direction in the Camden (N. J.) laboratories.

He explained that objects heretofore invisible because they were finer than the wave length of light became easily visible when electrons were substituted for light and magnetic fields took the place of lenses

The limitation of the optical microscope is the limitation of light itself For example, pickaxes are fine for grading roads, but you wouldn't trust a dentist who tried to use one to probe a cavity

That's the way it is with light itself when you try to see very small objects The tool is many times bigger than the subject By using electrons, instead of light, it is possible to see certain bacteria, viruses and other minute objects which have hitherto been beyond the limits of visibility by any other means

How to Organize Your Camera Friends

By CLAUDE W. A. CADARETTE

Founder Los Angeles 8mm Club

I HAVE had many inquiries, from all sections of our United States and its possessions, written by motion picture camera enthusiasts who ask me what is the best procedure for them to follow in forming a club in their localities. For their benefit and for those who are harboring the same thought of organizing photographic groups, I am pleased to give them whatever knowledge I have to assist them.

I am a firm believer in photographic clubs. They are the means by which those that have a common interest in a hobby can associate and discuss their problems, enjoy each other's films, and participate in a fellowship which is probably the most harmonious to be found in any kind of a group or organization.

The first necessary step to take is to determine the type of club you want. Will you have a mixed group of sixteen and eight millimeter users, or a closed group who shoot only one or the other film widths?

In small communities, it is probably necessary to have a mixed club due to the smaller number of prospective members. In larger cities, I would suggest clubs whose membership would use entirely sixteen millimeter cameras or eight millimeter cameras.

Sometimes a Hurdle

Closed groups of this nature automatically eliminate any possibilities of friction due to the advantages of one type of camera over the other type. Although a picture depends on the man behind the camera nevertheless, it has been known where dissension has arisen from this point.

Having made this decision, call on all of the local photographic dealers and ascertain who has purchased motion picture cameras from them. Ask the dealers to help advertise your project with small counter posters, and to speak to each motion picture camera customer. Always remember that your dealers are your most valued friends in an enterprise of this sort, and you must constantly keep their good will.

They are the ones who contribute prizes for your contests and help build your membership roll. Likewise, a motion picture club always stimulates more photographic activity which, in turn, is an asset to their business.

Meeting Places Many

Mail letters to all magazines that reach amateur cameramen, asking them to print an announcement of your first meeting, stating the time and place.

Having secured a list of camera users in your locality, telephone, write or mail folders to each name stating your reasons for forming a club and the advantages it will give to the membership. The response will be enthusiastic, I am sure, as most camera users are anxious to belong to well planned organizations.

Your first meeting should be held in a suitable place to accommodate the number you anticipate will attend. Meeting places can be found in school buildings, small auditoriums, local dealers stores, or civil buildings without charges, if a little time is devoted to locate them.

Arrange the program of the first meeting to be entirely for entertainment purposes. State the purposes of the organization to the group and give a brief outline of the future plans of the club. Stress the need for members, and the necessity of each member to help in advertising the new venture.

At this meeting, it is important to have as a guest some person in the city who is prominent as a photographer or photographic dealer. A little encouragement from a person of this type lends an assurance to the prospective members.

Arrange a program of motion pictures of outstanding value, which can be loaned from clubs in other cities. Should any new members bring film, let the photographic expert give a constructive analysis of each one.

Diplomacy Vital

The greatest asset in forming a club that you can possess is the use of diplomacy and tact. The art of keeping all of the members happy at all times will usually tax your diplomatic skill, but it is vitally necessary.

Assuming that you have an organization well started, it is necessary to elect officers and appoint committees to assume part of the duties of management. The election of officers can be handled in many ways, either by floor nominations or by a nominating committee appointing candidates augmented by floor nominations.

The officers should consist of a president, vice president and secretary-treasurer. The appointment of a Social Committee and Membership Committee is also necessary. The founders of a club should be installed as a permanent Board of Directors with the president acting as chairman of the board each year.

The adoption of a permanent board is advisable, as in later years they are experienced and become acquainted with the problems which arise within a club. They also act in an advisory capacity for each new president and interpret the club constitution and by-laws. They also can step forward to assume executive control in the event of unforeseen conditions which may arise.

Social Committee Important

The Social Committee arranges any programs or activities, such as picnics, club outings, or banquets. At the monthly meetings it is their duty to greet the members and their guests and provide for any equipment necessary to carry on the program.

The Membership Committee investigates the status of prospective members and passes their approval or disapproval of the applicants. This is most important in order that the membership consist

Credit Was Eagler's

IN our review of "Foreign Correspondent" last month Paul Eagler, A.S.C., should have been credited with special photography. That exceedingly skillful job was his. The production credits contained in the preview program in error spotted the name of Ray Binger, A.S.C., who was at the time engaged on another Wanger production, which will be released later.

This picture was taken without a filter and duplicates the true color values obtained with correct film under normal lighting conditions.

of high type individuals In any organization it is vital that no members be engaged in the photographic field in a professional way An amateur club cannot include members whose livelihood is gained in the photographic profession

The by-laws and constitution of the club sets forth all rules and regulations concerning elections membership, contest judging, expulsion of any member, dues, meetings, etc. The Board of Directors may appoint a committee to form a draft of the constitution and by-laws subject to the approval of two-thirds of the membership present at any meeting

The rules should be as complete as possible to provide for any event which may occur When the constitution and by laws are once adopted, all members and officers must adhere to the policies set forth without partiality

Programs Planned

Programs are usually arranged by the president and vice-president with the purpose of providing educational features and entertainment Speakers from within or outside of the club should be presented at each meeting to talk on some phase of motion picture photography, after which members' films should be viewed

An exchange of film with other clubs throughout the country will give variety to the program One meeting during the summer may be held as a picnic or outing at some location suitable for members to film any events, or games that are held as part of the entertainment The final meeting of the year is usually held at a banquet at which the new officers are installed

The success of any club depends on the cooperation of all members in accepting any assignments which are given to them The spirit of good fellowship must be carefully guarded so that all members are on the same plane and receive the same benefits

Film contests must be judged fairly and prizes awarded according to merit The officers must use every precaution to avoid unpleasantness or embarrassment to any member and make each member feel that he is as necessary to the club as the other members The meetings must not stagnate or become dull, and the programs should provide lots of variety and educational features

Co-operation with Dealers

Close contact should be kept with all photographic dealers and the club should at all times keep their good-will They are the donaters of prizes for contests and their generosity will depend on their attitude toward the club

Any club must have contests to stimulate the members' filming activities and a contest without prizes is useless The dealers are, of course, an excellent source for obtaining the names of prospective members

Advertise your club well Send your club letters to the amateur movie magazines for their consideration All magazines of this type are anxious to know what each club is doing, and they will always give you any information or encouragement you may need

Should your group issue a club magazine or organ, exchange with all clubs in the country and learn what they are doing in their club activities

Your organization is founded for people who have a common hobby and regardless of their business life they will become a brotherhood when meeting together It is their means of relaxation and fun. Keep this spirit prevalent at all meetings and your club will grow and prosper

---

Art Reeves Centralizes His Interests at Camera Supply

Art Reeves, whose factory and offices formerly have been at 7512 Santa Monica Boulevard, is moving his complete stock to a display room a couple of doors from his Camera Supply Company at 1515 Cahuenga avenue This will enable Mr. Reeves to change his offices to the Camera Supply Company, centralizing his interests and avoiding much travel The factory at 7512 Santa Monica Boulevard will be retained under the ownership of Mr Reeves.

A year or more ago when Mr Reeves noted the signs of war and believing it might develop into a prolonged condition he invested heavily in a supply of stainless steel and other materials necessary in the manufacture of developing machinery and sound equipment At present he has an extensive line of articles large and small in those branches of manufacturing

I Use Infrared Film

By HATTO TAPPENBECK

Photos by writer

THE use of infrared film is not new to the Hollywood cameraman, who has been using it for a number of years already. Since its appearance the stability as well as the speed of the film have been increased; and it is now available to professionals and amateurs alike.

The infrared film is mostly sensitive in the infrared part of the spectrum well known under the name of heat waves. These are invisible to our eyes but have the same effect on the infrared film as the visible rays on a regular panchromatic emulsion.

But the infrared film is sensitized also in the visible deep reds, in the full scale of the visible blues, and somewhat in the invisible ultraviolet rays on the other extreme end of the visual spectrum.

From this it is at once apparent that the film will give a good reproduction of a landscape or person without the use of filters, at least equal to pictures made with orthochromatic material. With a yellow filter holding back the blues to some extent infrared film will produce a picture similar to one made on panchromatic film without filter.

I mention this as we are more often shy at using infrared film, because its extensive use in motion pictures for effect shots has spread the idea that the film can only be used for that purpose. The results with this film for regular work is satisfactory as long as exact color rendition is not required.

Available in 16mm.

The infrared film has been made available by the Eastman Kodak Company in 35mm., in all sizes of cut film, and in many sizes of roll film for amateur cameras. It is of particular interest that it also can be had in 16mm., but only as a negative non-reversible film due to the characteristics of the product.

This should be a welcome addition to the special effects department of the serious 16mm. worker. Facilities for processing and printing are just as accessible as for reversal film. The Agfa Ansco Corporation has added to the professional infrared film a line of the most popular sizes in infrared rollfilm. The specific qualities of all these infrared films correspond very closely.

Infrared rollfilm will be an added attraction for many who want to explore the invisible. A very instructive booklet on the subject of infrared photography is put out by the Eastman Kodak Company.

Infrared film was originally used for night shots in the daytime and in aerial photography. Since then many uses have been found for it in science as well as in industry. The speed of this film lies between 20 and 24 Weston, which amounts to slightly less than half the speed of the well known Eastman Plus-X or the Agfa Supreme Panchromatic films.

The best time for getting night shots in the daytime is during the noon hour when the shadows are deepest. Side light or even backlight is essential. The effectiveness of the shot depends on the contrast between highlights and shadows.

Lights burning in streetlamps, automobile headlights, etc., add realism. A thorough study of actual night scenes and buildings in the moonlight points the way. The main characteristic of a night shot is the black sky. With infrared we easily accomplish this by filtering out all the ultraviolet and blue rays.

Filter Exposures

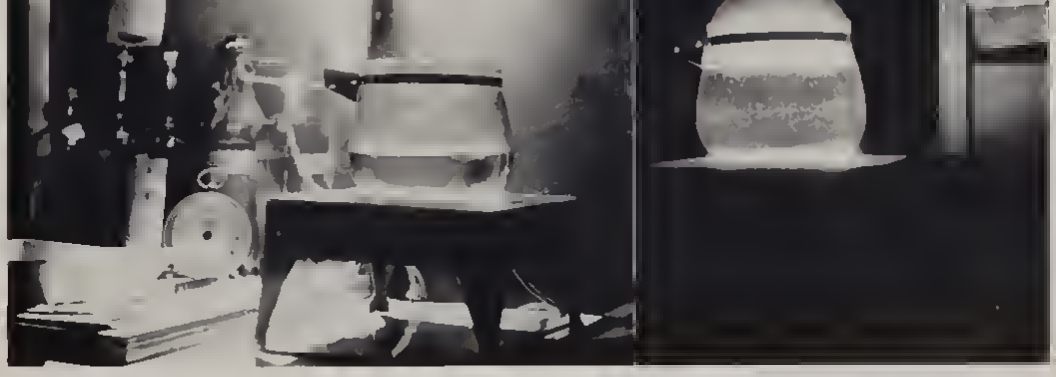
A heavy red filter such as a Wratten 25A or 29F will usually be sufficient. For extreme night shots we use a Wrattan 70 or 72 filter; both have a filter factor of 10 for infrared, while the filter factors for 25A and 29F are 4 and 5 respectively.

The stop in bright sunlight for a camera speed of 16 frames per second or approximately 1/30 of a second exposure will be f 11 without filter, f 8 with a K2 filter, f 5.6 with filter 25A, f 4.5 with filter 29F, and f 3.5 with a 70 filter.

Exposure meters of various types depend on their readings for the visible

Time exposure of 1 second at f 3.5 on infrared film without filter. The illumination was furnished by the infrared rays of the electric stove with the addition of a 25 watt ruby darkroom lamp.

This picture was taken in total darkness with radiation from the stove only. Exposure 2 seconds at f 3.5, on infrared film. The steam of the boiling water reflects the infrared rays.



light rays whose relation to the amount of infrared radiation is not constant If exposures are made always during the same hour of the day in bright sunlight we have a fairly accurate standard relying on our meter

During early morning or late afternoon when the light changes more rapidly in color I find that the readings are on the high side resulting in underexposure of the infrared film At times the values obtained from your exposure meter safely can be doubled without danger of overexposure A series of comparative tests, however, provide the most reliable data for future reference

The lens material on the modern cameras needs no or little adjustment when infrared film is used If the negative image appears to be unsharp the long infrared rays fall too far back of the film and the lens has to be brough forward 1/32 to 1/16 of an inch for the average lens The exact amount has to be established by trial If you focus on a groundglass it is good practice to use your lens wide open with the filter in front of it and to stop down afterward This will take care of the correct focus as the long rays admitted through the red filter border closely on the infrared

The development of the infrared film bears no difficulties Any good fine-grain negative developer is suitable The most frequently quoted developer D 76 requires an average development of 8 to 10 minutes at 67 degrees F

Safelights Out

Any other developer can be timed accordingly A higher contrast is reached by longer development This is often desirable with infrared film, because lack of shadow detail and a great difference between highlights and deep shadows enhance the effect of night or moonlight

The Eastman Kodak Company advises that no safelights of any kind be used during the handling and developing of the film. The reason is that the dyes used in the safelights transmit quite a high percentage of infrared rays from the lightbulb which tends to fog the film quickly

As I do all my developing by the time and temperature method and load my film in total darkness I have never encountered any fog on the infrared film. I keep the film in a cool place, but do not see any reason for putting it on ice

Beautiful clouds often give the final touch to an otherwise commonplace picture Infrared rays do not penetrate heavy fog, clouds, or steam, but make them stand out instead in almost third dimension This fact is still augmented the chief property of infrared to penetrate haze to a considerable extent

The long distance photographer, the astronomer, and principally the aerial cameraman make use of this quality of the infrared ray Depending on the darkness of the red filter used landscapes do not appear in their true color rendition, chiefly because the green foliage reflects a great percentage of infrared rays

The snowy white appearance of the landscape thus taken gives the picture a wintery aspect, or if no clouds are visible in the dark sky it may be passed for a moonlit scene. It is imperative to take your night shots against a deep blue sky without any clouds; otherwise the illusion will be incomplete

Not for Portraits

All regular light sources emit an abundance of infrared light By properly filtering the same we obtain pure infrared rays for our camerawork. However, it is not advisable to make portraits by infrared rays

The change in skin texture combined with the untrue rendering of the eyes, lips, hair, and clothes makes a portrait from an infrared negative anything but flattering and pleasing

But there are many very useful applications of infrared film other than the ones mentioned One of the most amazing and educational uses is in photographing old manuscripts with it

Many heretofore unsuspected writings

Graph of Wratten No 25A filter for night shots during the day

Graph of Wratten filter No 70 with extreme haze penetrating quality, recommended for aerial camerawork.

Night shot of New York fair on fast panchromatic film

have been brought to light as well as alterations and changes which had been made in the originals on later dates In this manner much has been revealed about the habits and customs of ancient peoples from parchments which had been used a number of times after the old script had been erased

I also want to mention here how infrared photography helps to uncover the facts about paintings, drawings and other art objects It shows if the original is intact, or if it has been altered or repaired at some other time, or if it is merely a copy. This can be ascertained through infrared if the paints and pigments are the same in this painting or differ from the materials used at the time it was supposed to be painted

Infrared rays will also bring out a clear outline of pictures which faded with time or darkened with age when the eye can hardly distinguish anything anymore

In planteology, the study of plant life and its development, infrared photography plays its part in recording the changes in plants Forestry makes use of it for the determination of the various types of trees present in the vast timberlands This can be obtained from the lighter and darker foliage areas in the picture

And in more recent war times infrared photography can distinguish plainly between painted camouflage and the real thing which cannot be detected by eye The painted objects usually are much darker in the print than the natural surroundings

For this very reason we notice that in many recent pictures of camouflaged guns and men, trees and branches are more frequently used, they do not so easily give the secret away when the enemy uses infrared photography.

Infrared for Architects

Architects sometimes use infrared film to create an artistic effect by contrasting a white building against an almost black background and sky. This naturally draws the attention to the main object, the building. California missions and the homes with Spanish architecture lend themselves especially for such shots with clouds and palm trees providing the necessary atmosphere

Another very useful field for infrared camerawork lies in the medical profession Its application there is so numerous and out of the ordinary sphere of the average photographer that it requires special knowledge and experimental work in each individual case. But more apparent is its use for the criminologist, and especially in the field of forgery the revelations in an infrared photograph are unmistakable evidence

Importance of Infrared

Infrared photography is most widely used in science, industry, and other technical branches. Changes in materials and metals are readily detected by comparing photographs taken before and after the change took place Texture and coloring in textiles which look identical to the eye do not deceive the infrared film and are exposed as differing in quality.

It is well known that photographs can be made on infrared film in total darkness with the use of infrared rays only A hot flatiron produces enough infrared rays to give a good image of itself in about one minute at f 3 5, while a longer exposure will be sufficient to photograph objects nearby.

Flashlight pictures can be made without visible flash when the bulb is properly shielded by a filter which only lets the infrared rays pass In this way many surprising pictures can be taken unawares of animals at nighttime, of the fox who steals the chickens, etc

These are a number of uses to which we put infrared photography but it by no means exhausts the possibilities and usefulness The field is comparatively new In order to get the most out of it and to find new ways for it you have to use it yourself, experiment with it, and apply it to the best advantage in your own business, or make a practical and interesting hobby out of it

KODAFLECTOR SENIOR, MOTION, STILL, READY

The Kodaflector Senior, a new lighting unit for amateur photography, still and movie, is announced by the Eastman Kodak Company, Rochester, now ready

Features of the Kodaflector Senior include reversible reflectors which offer a choice in the effective angle of the light beam or spread, suitable adapters for both No 1 and No 2 Photoflood lamps flexibility in height adjustment, and provision for an accessory extra assembly which adds a third light to the basic two

The stand of the Kodaflector Senior consists of two 30-inch telescoping nickel plated tubes, which clamp at various height settings by means of a thumb screw The outer tube is seated in a small black lacquered iron casting, with sockets for four 11-inch steel rods which form the base of the unit

These rods are removable, and when the unit is not in use, the base rods insert in four other sockets which hold them close to the central tube for compact storage and convenient transportation. Two lamp sockets are mounted on L-shaped extension rods at the top of the Kodaflector Senior stand, and are adjustable for angle

The reflectors are of sheet aluminum, conical in shape when in use, and may be "unbuttoned" for storing flat. One side of each reflector is entirely bright and polished, and provides the narrower lighting beam most suitable for use with home-movie camera lenses in the customary focal length.

The other side has a sand-blasted matte center, a provide a wider beam of less intense but more uniform light. Thus, by reversing one or both reflectors, the lighting may be varied to suit the subject at hand.

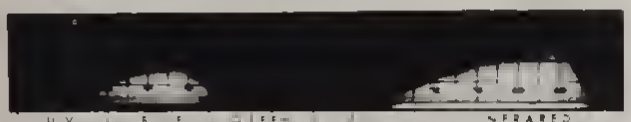
For convenience in storage and transportation, the Kodaflector Senior is supplied in a suit-case type box made of stout corrugated cardboard, which may be carried easily The box has extra space for lamps and incidental accessories

Retail price of the Kodaflector Senior is $12 The Kodaflector Senior Extra Assembly, complete with L-shaped mounting rod, socket, cord, bracket, handle, reflector and adapter for No 1 and No 2 lamps, is $3.75

Bass Camera Produces Its Cine Bargaingram No. 245

The Bass Camera Company of 179 West Madison Street, Chicago, has issued Cine Bargaingram No. 245 It is in 84 pp. of which each page is 5 by 8 inches size of small type. Practically everything photographic is included within these pages It starts off with the complete list of movie cameras, with projectors, filters, cine lenses There is a full line of Da-Lite Challenger Screens And so on down the line

The book will be mailed free on request And it's worth having



Spectogram of Infrared film used in the illustrations

Paul [illegible]
[illegible] and Class [illegible] Canaca Reflex, [illegible] exposure, 1/10 [illegible] film, Panatomic X [illegible] DK20, taken in Devil's Playground at 6:30 a.m., April, 1940, print on Velox Black DH, developed, 5 mins. in DK20.

Leo Moore Gets First Award

(Continued from Page 502)

November 7 at 10:30 a.m. in our clubrooms at 1489 West Washington boulevard (up stairs). This month will be the final contest, to pick out the best picture of the year. The judging will be by five of the West's better photographers, men who have won international recognition for their work in each one's particular line. Each member will be allowed a maximum of ten prints to be entered. These prints will be restricted to those that have been exhibited in one of our yearly salons, but each member has the privilege of remaking his prints, using the knowledge gained from the judges' criticisms. In this way we can ascertain the value of the various contests to the members, and in closing I would like to add that the public as well as the wives and families of the members will be admitted.

Second prize in Finalist Class was Leo Moore's; third prize and Honorable Mention went to Ed McQuoid, second prize in Class A to Lee Lindley of Long Beach, third prize in Class A to C. G. Bert Vaughn; second prize in Class B to Paul Neuerburg.

God's Poem, by Eddie Caffe, first award Class A, also popular award

Washington Society

The Washington Society of Amateur Cinematographers held its October meeting October 7.

The president of the National Capital Cinema Club, Arthur Hahn, screened his 16mm Kodachrome picture, "Beautiful Bermuda." Mr. Hahn selected appropriate phonograph records to go along with his film, and addressed the club on the technique of adding sound to film via the medium of the dual turntable record player.

A fifteen minute talk on "The Mysteries of Projection" by Theodore Sarchen widened the eyes of some of those present. Mr. Sarchen is an ex-theater projectionist.

A comparison by Robert V. Anders of the negative positive and the reversal processes of producing movies proved interesting. Mr. Anders is a motion picture technician at the Signal Corps Photographic Laboratory at the Army War College and has had extensive experience in both of these methods of making motion pictures.

Mr. Gray, of the Ritz Camera Stores, also was on hand to address the meeting on that very interesting and much talked-about and misunderstood subject, "Color Photography."

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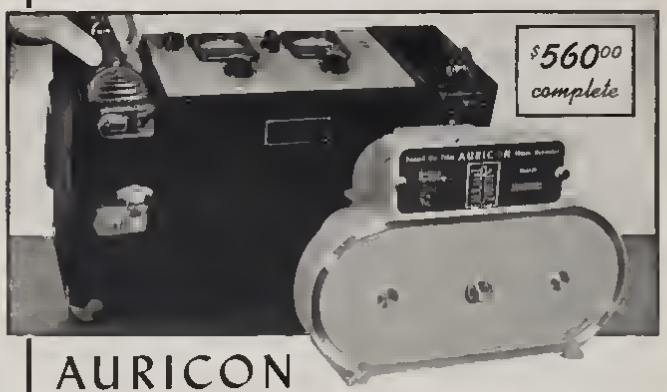

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There Were Big Ones

(Continued from Page 495)

mcolor), staggered, and then slowly recovered and rode the wave. It was magnificent From that moment on the house accepted the picture, made chiefly in England It had been planned to complete it in North Africa, but the war intervened The company was brought to Hollywood and from there conveyed to Grand Canyon and the Painted Desert for exteriors

Of the several mystifying features there were the flying horse, the magic carpet, the giant Genie, the murderous dancing doll, the flying Genie with Sabu on his shoulder holding on to his also flying locks—all defying description

The beauty and the magnitude of the settings, the artificial no less than the natural; the charm and the romance of the story and the following action; the illusion and the conviction that picks you up and transports you to another land for an hour and three quarters make "The Thief of Bagdad" one of the greater specimens of entertainment of all time

It is a picture that is created for children of all ages

●

Tugboat Annie Sails Again

Marjorie Rambeau created a niche for herself in the way of screen characterization in "Tugboat Annie" While she has at times created parts on the stage that might parallel Annie, this perhaps is the first time she has tackled anything quite as "robust." And she does credit to the characterization. In fact, it will be surprising if we do not see more of them, many more of them The mantle of Marie Dressler has been awaiting some one who could take it up It is possible a new wearer may have been found

Although in this Warner Brothers' picture there is a good cast the story is dominated by Miss Rambeau Alan Hale has the male lead, although it is as a "mean" and not a "good" lead he is seen With Jane Wyman and Ronald Reagan playing the juveniles the picture has what is rarely seen—husband and wife as lovers They don't appear to be in any particular need of coaching

Arthur Edeson, A S C, is director of photography. Much of the action is on the water, and by the same token much of the thrill A great deal of the photography is of the lower key, just on the edge of nothing. A tug is towing a drydock For several minutes there is heard the ominous deep-throated note of an approaching big boy of the sea It is answered by the comparatively mild mannered and higher noted reply of the tug

Then the big ship is sighted through the fog Annie and one of her crew put all of their weight on the tug's wheel. The collision is averted—with the tug But it cannot be escaped with the dry dock It is a thrilling climax of several minutes suspense And it is finely photographed.

The picture should be popular in any town—or village either.

●

Third Finger, Left Hand

Myrna Loy and Melvyn Douglas were finely teamed in M-G-M's amusing concoction of "Third Finger, Left Hand." The story turns on the farcical, but once the theme is accepted as a possibility or within the bounds of reason it flows mirthfully along. There is a good cast, among others present being Raymond Walburn, Lee Bowman, Bonita Granville, Felix Bressart, Donald Meek, Ann Morris, Sidney Blackmer, Ernest Whitman and Hallwell Hobbes

George Folsey, A S C, is director of photography There is a wide variety of settings, suited to please the fancy of any cameraman, and to which Folsey has dug into with sure hand

●

Three Men from Texas

Out of all the many pictures Harry Sherman has produced for Paramount he has pretty near hit the peak with "Three Men from Texas" You may add to that contribution from Sherman the work of Russell Harlan, A.S.C, director of photography, who has put on the screen some of the most beautifully scenic shots that he has been permitted to register—wrapped, delivered in a truck to your grocer Stacked on a shelf, sold by a clerk, bought by you You bring it home, spread butter on it and eat it. And as you munch do you think about it in relation to the system which does all that and charges you a dime?

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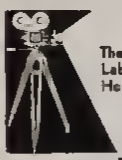

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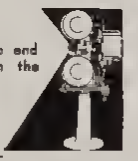

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and to get by the scissors Don't get us wrong The picture as a picture stands on its own feet, not as sometimes leaning on the photography to make the picture The camera work is a thing apart, bestowing its superb exposure on people as well as places, on closeups as well as longshots

Identifying the three men from Texas, there are of course Bill Boyd and of course Russell Hayden There also is but not of course Andy Clyde. In the particular kind of setting in which the player was placed Clyde very likely will not or may not be recognized Every one realizes nevertheless the unusual quality of the characterization created by this man—he enters the picture at the opening in a minor part, but promptly forges out front

The same quality that Sherman places about Bill Boyd also is to be found in the battalion of heavies, at the head of which is Morris Ankrum And in the feminine juvenile there is Esther Estrella. While she is new she has the poise of maturity They tell a story about this girl of soft voice and quiet manners, about her being called for an extra chore at Lone Pine, hundreds of miles away from Hollywood in the mountains

All of the crew and cast were assembled on the spot, there was no one left in Hollywood who knew the company's business particularly well The girl was bundled into a car and whirled to location Arrived there it was quickly discovered she was not the person who was considered There was no practicable help for the dilemma, however, she had to be taken. She was taken—to the delight of all who were concerned And so without competition she was selected for the part she so appealingly plays in "Three Men from Texas"

We recommend lovers of photography and beautiful scenery—and stirring melodrama—to be sure to see this picture

●

They Knew What They Wanted

RKO-Radio's "They Knew What They Wanted" may be referred to as comedy-drama, but forget the comedy Drama it has in abundance, but the comedy may be ignored as of the technical class. Speaking well within the bounds of truth, there was plenty of tragedy, of the soul as it proved, but very close to tragedy of blood

The story does not move with much speed, but it does proceed relentlessly, with piling fear of climax just around the corner The tale is an adaptation from Sidney Howard's Pulitzer prize play—and likewise in turn, as memory may serve across a not too short lifetime, in the betrayal aspect is not unlike or at least is reminiscent of Bartley Campbell's "My Partner," a popular play of the eighties

The leads in "They Knew What They Wanted" were Charles Laughton and Carole Lombard Laughton had the part of a Napa Valley (California) grape grower, well-to-do, but not educated, straightforward and good citizen; Lombard was a waitress in San Francisco, fed up on the world's buffetings and ready to accept the marriage offer of a man who could give her a home Frank Fay was the parish priest Harry Carey was the village doctor William Gargan was the grape grower's helper

It was Miss Lombard's second serious theme of recent months, the other being "Vigil in the Night," a change from the usual comedy role which demonstrates she is a master of both. Laughton's characterization was of unusual strength and power. The picture by its grip will impress itself upon one's memory.

Harry Stradling, A S C , directed the photography, with special effects by Vernon L Walker, A S C The company wisely and commendably chose to make the picture exteriors right in Napa Valley, and the consequent illusion and conviction were most complete

●

Moon Over Burma

Paramount's "Moon Over Burma," featuring Robert Preston, Preston Foster and Dorothy Lamour, is a colorful picture, melodramatic at times, and in one particular instance strikingly so That one sequence involved a supposed cobra snake—it may have been a five or six footer, but it was terrifyingly large.

Involved were a blind man and a frightened girl The blind man's keen hearing had detected the presence of the gliding serpent. Quietly he had warned the girl as his fears were confirmed He had instructed the girl to get out and call for help, which she had done A pistol shot had ended the incident

At other times across thirty years complaints as to similar sequences have brought stern measures by censor boards and other agencies regarding elimination of snake scenes One of the reasons for the action was fear of pre-natal influence. It may be interesting to note the action that may be taken on this sequence by various supervisory agencies throughout the country If you would throw a scare into 'em, this is it

It was in the making of this film the elephants Salhe and Queenie, working in the picture, were fatally burned in the fire at Goebel's wild animal farm

William C. Mellor, A S.C , was director

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of photography, and it was a varied assignment he had Some of the incidents that enlivened the making of the film were a forest fire, a log jam and the aforesaid snake scare There were others.

●

Mexican Spitfire Out West

RKO-Radio's "Mexican Spitfire Out West" is a riotous, rollicking farce, with abundance of laughter and not a trace of a choke or a tear It's absurd, of course, but who cares if the fun is hearty and the laughs prolonged. Lupe Velez is the center of disturbance, and comparatively speaking, she is quite alone in the way of tempest making.

Leon Errol is the chief conspirator as associate funmaker Really, he should be made chief funmaker, for such he is He plays two parts, Uncle Mat and Lord Epping. The first named he plays reasonably straight and the other a caricature English lord of the super-approved type You see Uncle Mat make up for Lord Epping It is cleverly done, this make-up and characterization, probably fooling a great majority of the house, especially as to the actual identity of the seemingly Lord Epping when he appears "in person."

Throughout the course of the story some one is being fooled practically all the time, so it would be nothing strange if the audience was mixed up with the characters. But as remarked, it is fun

Jack McKenzie, A.S.C., is director of photography and Vernon L. Walker, A.S.C., is responsible for special effects

●

Hullabaloo

MGM's "Hullabaloo" really does star Frank Morgan There's no mistake about that. Morgan does a good share of the show He does many imitations, too One is inclined to take from him credit for all of these There are some that sound a little too much like the originals

In the beginning the picture borders on the absurd Conviction creeps into the latter half of the action It is then amusing, and in several cases builds into most dramatic entertainment Those instances are the singing by Charles Holland of "Carry Me Back to Ole Virginny" and the clown song in "I Pagliacci"

The two songs were given in the order named At first the audience seemed sort of stunned, but there was generous applause just the same The young negro certainly is blessed with a marvelous voice On his second appearance, in the Pagliacci song, all doubt was removed. The audience knew they were listening to something away out of the ordinary. There was a sob in it that would have given Caruso occasion for pause

The thunderous and long-continued applause that tumbled out of that house at the Alexander Theatre in Glendale at the conclusion of the song—the audience impatiently jumped the gun on its closing—attested the thrill Holland had imparted to his hearers It is unlikely there ever had been any such tribute from a preview house.

There was another unusual singer, a slip of a girl, Leni Lynn whose splendid work was minimized by the overshadowing triumph of the young negro.

Charles Lawton, A.S.C., was director of photography. It was worth while—all the way.

●

A Little Bit of Heaven

Gloria Jean, the child marvel who burst upon a welcoming world in Universal's "The Under Pup," appears in her third production, "A Little Bit of Heaven," also made by the same company. The story was the work of the late Grover Jones, possibly his last, the end of a long list—the end of a picturesque career Gloria has added poise, a smile more winsome than it was, and that is saying much, her age is said to be twelve years, but her manner is that of a mature person

Gloria is given plenty of opportunity to sing She does it well, the effectiveness, greater or lesser, being governed by the judgment exercised in the selection of the material There is some comedy in the working out of the story, which in its beginning, and continuing more or less through it, is of the home spun type When Gloria attains the affluence of a radio dignitary the family expands in luxury even if it remains stationary in polish

In the cast are a dozen "uncles," which attract considerable attention among oldtimers They include Noah Beery, Sr., Maurice Costello, Charles Ray, Fred Kelsey, Monte Blue, Tom Dugan, William Desmond, Edgar Deering, Kenneth Harlan, Pat O'Malley and David Oliver.

John Seitz, A.S.C., directed the photography. Without in any manner neglecting any of those confided to his care, he has given especial attention to young Gloria, bringing out the attractiveness and the winsomeness of the child

●

The Hit Parade of 1941

Republic's "Hit Parade of 1941" is a lively, tunesome thing Not much attention is paid to story, the program being more like a vaudeville show, with the high spots around Kenny Baker, who is a host in himself, Frances Langford Ann Miller, Patsy Kelly, Franklin Pangborn and others to complete Among these were Borrah Minnevitch and his harmonica rascals, who had a brand of entertainment that is different.

Hugh Herbert and Mary Boland contributed to the farcical side of things. Jack Marta photographed and John H Auer directed

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EASTMAN ISSUES THREE 400-FOOT SCHOOL FILMS

THREE new 16mm silent films are announced by the Teaching Films Division of the Eastman Kodak Company, Rochester. The prices quoted cover outright purchase. Titles are

YUGOSLAVIA. The simple peasant life on a small Yugoslavian farm, the growing of vegetables and flowers for commercial seed, and thrashing of the seeds; hog raising, rug weaving, use of modern machinery on larger farms; an elementary school, Belgrade, the capital, including waterfront scenes, the old fort, the modern city with its marketplace, street scenes, railway station, and public buildings. One reel (approximately 400 feet), 16mm black and white, $24.

BULGARIA. Urban and rural life in Bulgaria. Characteristic street scenes, public buildings, and market place in Sofia, the capital city. The primitive nature of Bulgarian agriculture. Household handicrafts, showing an ox, harvesting crops. The manufacture of cheese from sheep's milk in a typical cheese factory. An agricultural school in session. One reel (approximately 400 feet), 16mm black-and-white, $24.

GLIMPSES OF THE NEAR EAST—Impressions of the countries along the ancient trade routes between Europe and Asia. Primitive farming scenes, oriental bazaars, native handicrafts such as metal work, pottery, wood carving, rug weaving. A mullah school. Modern transportation. The contrast between East and West in the larger cities—modern buildings, department stores showing western made goods; motion-picture houses; modern schools and a university. One reel (approximately 400 feet), 16mm black-and-white, $24.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24 1912, AND MARCH 3 1933

Of American Cinematographer, published monthly at Los Angeles Calif. for October 1 1940.

State of California } ss
County of Los Angeles Calif }

Before me a Notary Public in and for the State and county aforesaid, personally appeared George Blaisdell who having been duly sworn according to law, deposes and says that he is the editor of the American Cinematographer and that the following is to the best of his knowledge and belief, a true statement of the ownership management (and if a daily paper the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24 1912 as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form to wit:

1. That the names and addresses of the publisher, editor and managing editor are:

Publisher, American Society of Cinematographers Inc. Los Angeles Calif. editor George Blaisdell Los Angeles Calif. managing editor George Blaisdell

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.) The American Society of Cinematographers Inc., Los Angeles Calif., John Arnold President, Los Angeles Calif. No capital stock.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

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5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the twelve months preceding the date shown above is: (This information is required from daily publications only.)

(Signed) GEORGE BLAISDELL, Editor

Sworn to and subscribed before me this 24th day of September 1940.

(Seal) M. R. DAVIS

Notary Public in and for the County of Los Angeles, State of California.

(My commission expires February 17 1944.)

New Light Meter Arouses Much Convention Interest

A retired United States Army Captain has solved one of the principal problems of photography by the development of a light meter which measures the direct light on the subject at the light source, instead of the reflected light from the subject, the Society of Motion Picture Engineers was told the final day of the convention.

The technical paper delivered by its author, Captain Don Norwood, occasional writer in this magazine, was a feature of the day's sessions of the Engineers' convention in Hollywood.

Capt. Norwood said his new meter is free from many influences which tend to cause undesirable variations and errors in negative exposure, and provides a means of putting negative exposure control on the basis of an exact science. The new meter is designed specifically to respond to three-dimensional characteristics of incident illumination, as compared with reflected light.

The meter is pointed directly at the light source instead of at the subject, he said. Its calibrations show how to set the lens. Reflectance problems occasioned by different tones, colors and shades are automatically compensated for, with the result that the camera, when set properly according to the meter, "sees" exactly what the eye sees.

He added that most of the factors which invite errors are eliminated from consideration. These include contrast, effect of haze, distance of subject from the camera, chromatic composition of the subject, etc. It operates effectively with both black-and-white, and color film, and outdoors as well as with artificial illumination.

Fight Nature's Photographic Traps in Death Valley

(Continued from Page 490)

Close up Indian caddies.
Devil's Golf Course.

8—Death Valley Scotty.
Exterior views of Scotty's Castle.
Closeup of Scotty inside Castle.

9—Final Shots
Two riders galloping through Devil's Cornfield and across Sand Dunes.

I always like to survey the field first and then make a working outline as the foregoing, trying to line up a wide variety of subject matter. As each sequence is arranged and photographed, it is easy to be sure of making it effective with backgrounds and camera angles.

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AGFA ISSUES INFRA-RED ROLL FILM IN THREE SIZES

IN response to the wide interest evidenced by amateur photographers in the possibilities presented by infra red photography, Agfa Ansco is now supplying a new, eight-exposure infra-red roll film in three popular sizes. This new film is coated with an emulsion similar to the well-known 35mm infra-red film which, shortly after its introduction, won for Agfa Ansco Hollywood's high technical honor—the Class II award of the Academy of Motion Picture Arts and Sciences.

Long used in professional motion picture work for the production of night-effect scenes in direct sunlight, this film emulsion will prove a valuable tool to still photographers who wish to dramatize their subjects with unusual tone interpretations. With its special sensitivity to deep red and infra red regions of the spectrum, this film records blue skies in dark tones, and green foliage, light-colored buildings, white clouds and similar subject matter in various tones from light gray to clean white.

Because of this individual type of sensitivity and tone recording, pictures made with infra-red film present innumerable opportunities for unusual and artistic treatment of outdoor scenes and scenic views. Only requirements for infra red photography with this new Agfa film are bright sunlight and a red or other blue-extinction filter for the exposure. Average exposure with filter in sunlight is 1/25 second at f5.6 to f6.3.

Other specifications of Agfa infra-red roll film include fine grain size, moderately brilliant gradation, and an effective type of anti-halo protection.

This new Agfa film is entirely made in the United States and is available through all photographic dealers, the A8 size (same size as 127) at 40 cents; the PB20 size (same size as 620) at 45 cents and the B2 size (same size as 120) at 45 cents. Agfa 35mm infra-red film, with similar properties for use in miniature cameras, will continue to be available in spools, cartridges and bulk lengths.

B & H Filmosound Recorder and Record Player Issued

The new Filmosound recorder and record player, just announced by Bell & Howell, promises to be of real importance to those interested in school or home recording. The new combination unit is complete in its case without amplifier, plugging directly into the Filmosound and making use of the amplifier in the sound projector. Thus it is possible to offer a high quality recorder at low cost, still achieving the superior recordings of the more expensive instruments.

The depth of the cut made by the crystal cutting head is said to be readily adjustable to different types of record blanks and recording needles, and a convenient volume level indicator permits even an inexperienced operator to modulate the recording volume to the proper level.

To operate the Filmosound Recorder, the microphone and the recorder are simply plugged into the Filmosound. The recording may be played back immediately, by throwing a switch on the recorder and by using the superior phonograph pick-up with which the unit is equipped. Sound reproduction of recordings and commercial records is claimed to be of highest quality, with volume controls provided.

The amateur who is interested in home recording may use this new recorder whether he has a Filmosound or not, for the new unit may be used both as a recorder and as a record player when properly connected to any standard radio having two or more stages of audio amplification.

The Filmosound recorder and record player is housed in a compact, portable case finished in fabric leather to match the Filmosounds.

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Savels Show Alaska in Color

(Continued from Page 501)

a second and opened his aperture all the way The rainbow is on the screen

Asked as to the time he had spent on his title table he said it just happened he had kept a record of the time he had put in. Admittedly he had paid a lot of attention to titles. He had used a soup alphabet, the letters of which were about 18 points in depth

In other than printer's language they were one-quarter of an inch deep From the beginning of the 150 feet he had sat at his table twenty-six hours And it was fun all the way. He admitted it was his custom to wait until all the rest of the family had departed for the night and then to sit down amid all the silence to surrender himself to the deep pleasure of the problems that faced him There were quite a number of them, he conceded, but he would not be debarred from any single one of them.

Titles Are Good

The titles, as said, were of the soup variety. It may be said of them or these, however, that typographically they were superior to some of less insubstantial material They were easy to read Not always may that be said of titles

Although there were thirty titles, they had the merit of keeping the observer informed of just where he was going and what he was seeing. Then again the trip was covering seven thousand miles, and that is quite a distance

Stops were made at San Francisco, Portland, Multnomah Falls, Columbia River and Seattle When they sailed the seagulls followed them, and the camera followed these in their twistings and turnings Days of rest followed But lifeboat drills provided material for filmfodder. Columbia Glacier was interestingly photographed This is a sizeable piece of work, too. Four hundred feet high, seventy-five miles long and four miles wide

Fortunate in Projection

Back in Los Angeles Mr Savel is fortunate in his choice of projection points. If it is a small party he is entertaining with a screen show there is ample space in the living rooms If it be a larger party it may be in the patio or in the playroom. That playroom is 16 by 25 feet, giving a practical 25-foot throw.

The projector mount is on a stand giving a beam of light approximately five feet from the floor This means a flat trajectory for a picture well above the heads of a seated audience. A swivel lamp provides illumination independent of the projector

Although Mr Savel has possessed a motion picture camera but a little over a couple of years already there are evidences he is going to take it places and give it some work to do In another way of expressing it, he will be a good club member, and the Los Angeles 8mm, as it so often does, has landed on another live one

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SCHMIOT A A., Western Precipitation Co 1018 West Ninth street
SCHREIBER Fred, 4711 West 18th
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SITTEL, Mrs Zoeline, 1057 W 48th
SMITH Mrs. Merle A., 424 South Nevada avenue
SNYDER Miss Marjorie, 3660 Fel
SPIER, Miss Helen

Clipping shown in film lifted from newspaper in Juneau

Otterson Discusses "Theme" of Picture Sets

(Continued from Page 503)

straight and the strictly vertical Menace or impending horror calls for low-ceilinged sets, distorted shadows and masses."

Revealing a few tricks of the trade, introduced for effect, and which have resulted in changes in architecture of new builders, Otterson tells of building high doorways to make a player look smaller and having writers inquire for the dimensions of that particular doorway. "After all," he says, "Why not? Why should a door be always of the same proportions " Wide and low doorways also have drawn letters.

Another innovation, introduced two years ago in "Three Smart Girls Grow Up," has already had its effect

"We were looking for a set of colors which would photograph well, allow bright illumination without glare, and give contrast to objects placed against them," Otterson says. "We eventually selected four colors — buff, ashes of roses, gray-green and blue gray. We then subdivided these into four shades

"These shades give soft yet light-reflecting qualities Decorative designs retain their detail against these colors and they seem to add depth to the sets Cameramen report that they need 40 percent less light to illuminate sets so painted

"While these colors photograph as varying shades of gray, we can expect to see the effect of their use in lighter walls in homes

"And, having the opposite effect, is the growing use of wallpaper—a revival given impetus by the employment of figured papers by Hollywood's art directors"

Otterson has been head of Universal's Art Department for the past three years A graduate of the Yale School of Fine Arts and the Paris Beaux Arts school, he was awarded the John Weir Scholarship, Yale, in 1927-28. He won honorable mention in the award of the Alvord Scholarship, 1928-29, and in the award of the Winchester Fellowship, 1929-30

He assisted on the decorative design of New York's Empire State building, and did the decorative designs in the New York Architectural League catalogue in 1929 He entered the moving picture industry in 1932 as a sketch artist and in 1936 became supervising art director at Universal studios

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NEW BOOKS

Copying Technique. Compiled by Frank R Fraprie, F.R.P.S., and Robert H. Morris 1940 American Photographic Publishing Company. Boston 128 pp Illustrated. Photographs, charts, diagrams $1.50

The problem of copying, that is, making a reproduction of an absolutely flat object, while apparently simple, is actually a most difficult one, because of the great variation in the nature of the originals to be reproduced and the varied conditions under which the work is to be accomplished. So declare the editors in their preface.

It is an omnipresent problem, one to which nearly every photographer comes at some stage in his career, the editors continue in their opening remarks, and on which seems to provoke more questions than almost any other photographic process It is probably because the problem seems so simple that there is a dearth of printed information, for, aside from chapters and paragraphs in general works, no text covering this matter exists in English

The book was originally designed to appear as a short treatise in the Practical Photography series, and John A Tennant, long-time editor of Photo Miniature, prepared a compilation based on three numbers of this latter series, to be thus published

Philadelphia Cinema Club

An entertaining program was arranged for the October meeting of the Philadelphia Cinema Club, held on the roof garden of the Adelphia Hotel.

First was a showing of two sound films in 16mm black and white through the courtesy of Chesterfield Cigarettes The one, "Tobacco Land," covered the production of tobacco from seed to cigarette Also a few shorts of Southern University football teams, an old time barbecue, etc

The second film, called "Pleasure Time," pictured the time and work entailed in preparing for a fifteen minute radio program featuring Fred Waring's Orchestra. The film showed in detail all of the rewriting, arranging, and practicing that is required for a production lasting only fifteen minutes

Another feature of the evening was the 700-foot reel of 16mm. black and white sound-on-film shown through the courtesy of the War Department picturing some big gun testing at Aberdeen Proving Grounds, and another 400-foot reel showing the vast radio network of the United States Government.

Last but not least was a homemade sound projector built entirely by the exhibitor, William Smith Mr Smith even cast his own metal parts and ground and polished his own projection lens It was a fine piece of work and operated very much like a factory made machine

HERBERT E. MOORE,
Director of Publicity.

JOSEPH VALENTINE WINS PHOTOGRAPHIC HONORS

JOSEPH VALENTINE, A.S.C., was awarded the photographic poll for September on Universal's "Spring Parade." It was a total of eight firsts on the same picture, pretty near if not a record in the thirty-one months the poll has been in existence Gregg Toland was second in the photographic division with Goldwyn's "The Westerner," while James Wong Howe and Sol Polito took third for their work on "City for Conquest."

The September poll was of unusual interest from several angles Albert Basserman was voted the winner in the award for the best incident performance, his picture being "Dispatch from Reuters." The win was notable by reason of being his third appearance on the American screen and his third win

The award for best supporting actress performance carries with it an incident of more than ordinary human interest. Betty Brewer, who with her sister had received just a casual singing test in Paramount's casting office for a possible chorus selection, had received instead a speaking part, her first parallel chance in pictures Maybe the Reporter was correct in describing the surrounding circumstances as following "through in the very best Cinderella tradition."

Last month's issue of this magazine remarked Paramount's "Rangers of Fortune" . . "was interesting especially for introducing Betty Brewer, the thirteen-year-older who plays an adult" Well, as before stated, Betty was voted on her first appearance on the screen to be the best supporting actress in Hollywood that had appeared in all of the pictures previewed in Hollywood for September.

It may be of added interest that as the story runs the family last year lived in Missouri, in Joplin, and that it had been necessary to apply for work to the W P A The family demonstrated that in all truth it was "from Missouri" It brought Betty from Joplin to Hollywood, to prove to the world that their faith in the little girl with the ways of an adult woman was a solid one and Hollywood made good. Betty will next be seen in Harry Sherman's Paramount "Round-Up." She is now at work in that picture.

The firsts taken by "Spring Parade" other than the photographic award already mentioned are for the best picture, Universal, best direction, Henry Koster, best screenplay, Bruce Manning and Felix Jackson, best actress performance, Deanna Durbin; best supporting actor, S Z. Sakall, best musical score, Charles Previn; best original song, "It's Foolish but It's Fun."

For the best actor performance, James Cagney in "City for Conquest"; tied for best original song, MGM's "Strike Up the Band," and best general feature, "Dulcy," MGM

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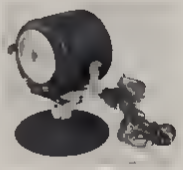

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Engineers Convene in Hollywood

(Continued from Page 493)

8:20, "Twentieth Century Camera," G. Laube, Twentieth Century-Fox Film, Hollywood (*Demonstration*)

8:35, "Electrooptical Slating and Cueing Device," Daniel B. Clark, A.S.C., Twentieth Century-Fox Film, Hollywood (*Demonstration*)

8:45, "Photoelectric Method for Rating the Light-Speed of Lenses," Daniel B. Clark, A.S.C., Twentieth Century Fox Film, Hollywood (*Demonstration*)

9:20, "Scene-Slating Attachment for Motion Picture Cameras," F. C. Gilbert, Paramount Pictures, Hollywood (*Demonstration*).

10, "A New Treatment for the Prevention of Film Abrasion and Oil Mottle," R. H. Talbut, Eastman Kodak Company, Rochester (*Demonstration*)

FRIDAY, OCTOBER 25

Blossom Room, Laboratory Session, A. C. Downes, Chairman.

10 a.m., Report of the Committee on Non-Theatrical Equipment, J. A. Maurer, chairman.

10:30, "Some Laboratory Problems in Processing 16-mm. Black-and-White and Color-Films," W. H. Offenhauser, Jr. Precision Laboratories, Inc., New York

11, "Reduction of Sprocket Hole Modulation in Film Processing," M. Leshing, T. Ingman, and K. Pier, Twentieth Century-Fox Film Corporation, Hollywood (*Demonstration*).

11:30, "Some Observations on Latent Image Stability of Motion Picture Film," K. Famulener and E. Loessel, Agfa Ansco Company, Binghamton

12 Noon, Report on the Activities of the Inter-Society Color Council, R. M. Evans, chairman of SMPE delegates to the ISCC.

12:30 p.m., "Quarter-Wave Method of Loud Speaker Testing," S. L. Reiches, Cleveland

Blossom Room, Laboratory Session, C. R. Sawyer, Chairman

2 p.m., "The Elimination of Hypo from Motion Picture Film," J. I. Crabtree, G. T. Eaton, and L. E. Muehler, Eastman Kodak, Rochester.

2:45, "The Effect of Developer Agitation on Density Uniformity and Rate of Development" C. E. Ives and C. W. Jensen, Eastman Kodak, Rochester

3:30, "The Measurement of Photographic Printing Density," J. G. Frayne, Electrical Research Products, Inc., Hollywood

4, "Negative Exposure Control," D. Norwood, Hollywood

4:30, "Remote Control Incandescent Television Lighting," W. C. Eddy, Balaban & Katz Corporation, Chicago

Blossom Room, Television Session, E. A. Willaford, Chairman

8, "Photographic Aspects of Television Operation," H. R. Lubcke, Don Lee Broadcasting System, Los Angeles

8:30, Report of the Television Committee, P. C. Guldmark, chairman

9, "The RCA Electron Microscope," V. K. Zworykin, RCA Manufacturing Company, Camden

9:45, "NBC Television at the Republican National Convention of 1940," H. See, National Broadcasting Company New York.

10:15, "Problems in Television Resolution," C. F. Wolcott, Gilfillan Brothers, Inc., Los Angeles.

Los Angeles 8mm. Club

The October meeting of the Los Angeles 8mm Club was held in the Bell & Howell Auditorium, 716 North La Brea avenue

President William Wade called the meeting to order and announced that his employers had transferred him to Denver, and that this would be the last meeting presided over by him. The members of the club know they are losing a good friend and a good cine filmer, and hope that the transfer is for the best interest of Mr. Wade. Claude Cadarette, member of the Board of Governors, then presented Mr. Wade with the presidential pin, which is usually awarded to the retiring president at the annual banquet

The main attraction of the evening was a demonstration of the synchro-sound attachment for 8mm cameras and projectors presented by Gilfillan Radio engineers through the courtesy of Mr. Seeman of the Slavicks Jewelry Company. This sound system provides for recording sound on records for pictures at the time they are taken or for synchronizing sound for pictures already taken.

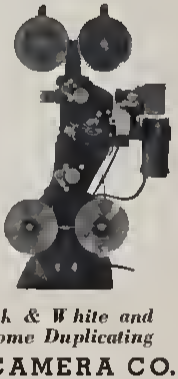
Member Bion Vogel, who was in charge of sports activities at the joint movie clubs picnic held in Long Beach, gave an interesting talk on the highlights of the picnic

Fred Evans was taken in as a new member.

Member J. A. Savel screened his kodachrome travelogue of Alaska which showed outstanding shots of glaciers and the midnight sun. Other pictures shown were by members Reed and Remier

LEO CALOIA, Secretary.

Fried 16mm. Sound and Picture Printer Model DB



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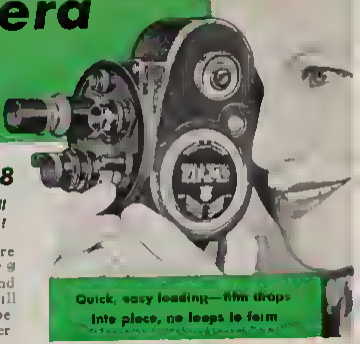

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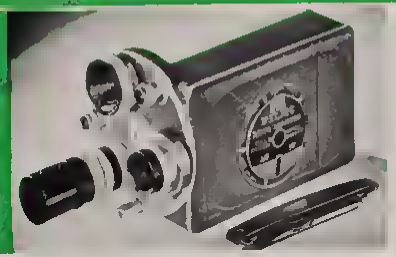

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The three lenses that mount on its turret head enable you to get those "now or never" pictures. A quick turn of the turret places the desired lens *and* its matching viewfinder in photographing position.

A built-in exposure chart gives readings in a single setting for both black and white and color film. It has four speeds, including slow motion . . . provision for making single frame exposures . . . starting button lock . . . Steady strap. Handle that swings it instantly into action. It is durable, light, compact and *versatile*.

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If you use an 8 mm. motion picture camera, Filmo Turret 8 is the only 8 that provides *all* the features and does the *precision* work your skill will eventually demand. Nevertheless—it is amazingly easy to operate. Press the button—*what you see, you get*. You focus attention on the picture—not on the camera.

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With provision for film wind-back for making lap dissolves and double exposures— $172

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FILMO FADER

May be used with either color or black and white film to "dress up" your pictures with many professional transitions. It makes fade-ins, fade-outs, wipe-ons, wipe-offs. Complete booklet telling how it works and how to use it sent free on request. Price, $17.50.

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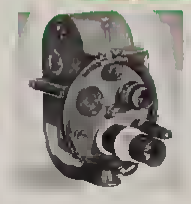
EXTRA LENSES

Shown here are some of the extra lenses available for Filmo Auto Master.

		Price
15 mm.	f 2.5 T-H universal focus	$46.00
15 mm.	f 2.5 T-H focusing	57.00
1"	F 2.7 T-H focusing	46.00
1	F 1.9 B&H Lumax focusing	43.50
1	F 1.5 B&H Extel focusing	78.00
1	F 1.5 T-H focusing	76.50
2	F 3.5 T-H focusing	57.00
3	F 4 T-H focusing	74.00
4	F 4.5 T-H focusing	76.50
4	F 2.8 B&H Acura focusing	73.50
6	F 5.5 T-H focusing	76.50
6	f 4.5 T-H focusing	105.00

ACCESSORIES FOR FILMO TURRET 8



QUICK SHIFT ZOOM ATTACHMENT—Permits making fade-ins and fade-outs, wipe-ons and wipe-offs from any direction, and—if camera is equipped with film rewind—lap dissolves as well. Speed driven, fully automatic. Adjustable arrow indicator shows when special effect starts and ends—is visible in viewfinder eliminating need for tripod in such filming. Price with wipe disc $17.50.

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REWINDING ATTACHMENT—This device may be added to any Filmo 8. It permits lap-dissolves and double exposures. It may be purchased as original equipment—or added to your Filmo 8. When added to the factory to your sloping lens Filmo 8, the price is $34.50.

When added to your Turret 8, the price is $37.

When ordered as original equipment prices are $5 less.

8 mm. TITLER—Consists of a pedestal which has a card holder adjustably mounted upon its base and provision for holding Filmo 8 Camera on the top. A cross arm supports two sockets fitted with reflectors. The highly corrected copying lens mounted in the top of the pedestal is focused sharply on the title card. The card holder takes title cards approximately 3 1/4 x 2 9/16 and one dozen each of black and white cards are included. Price for sloping lens 8 $25. For Turret 8 $27.50.

EXTRA LENSES

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1	F 1.5 T-H focusing	76.50
1 ½	F 3.5 B&H Filare focusing	46.00
1 ½	F 3.5 T-H focusing	57.00
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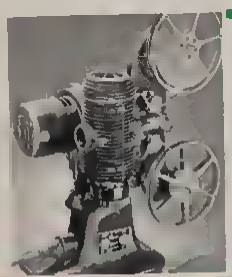
Hyper Cinor Lens attachments for Filmo 8 lenses		F 2.5 T-H 21.00



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